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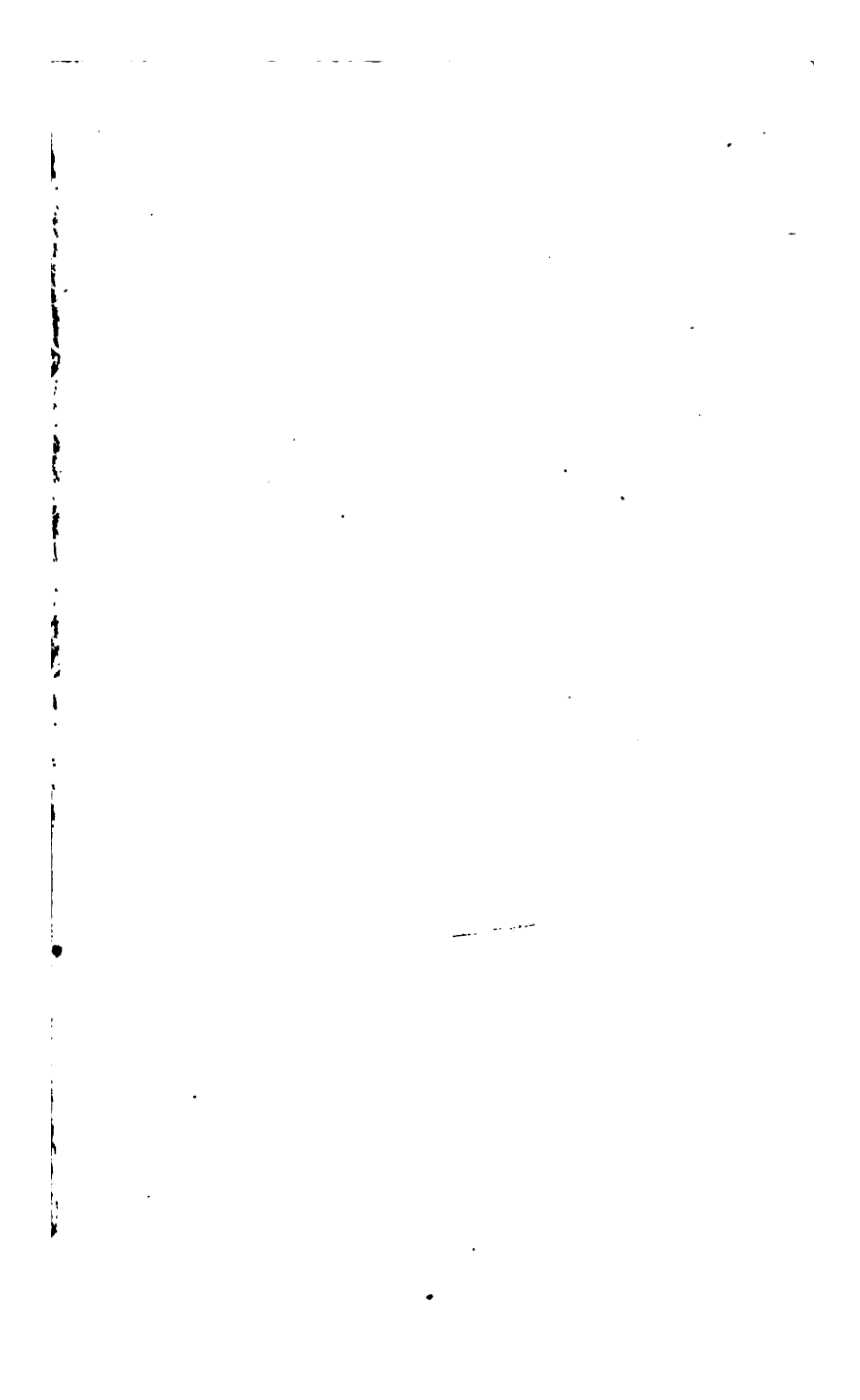
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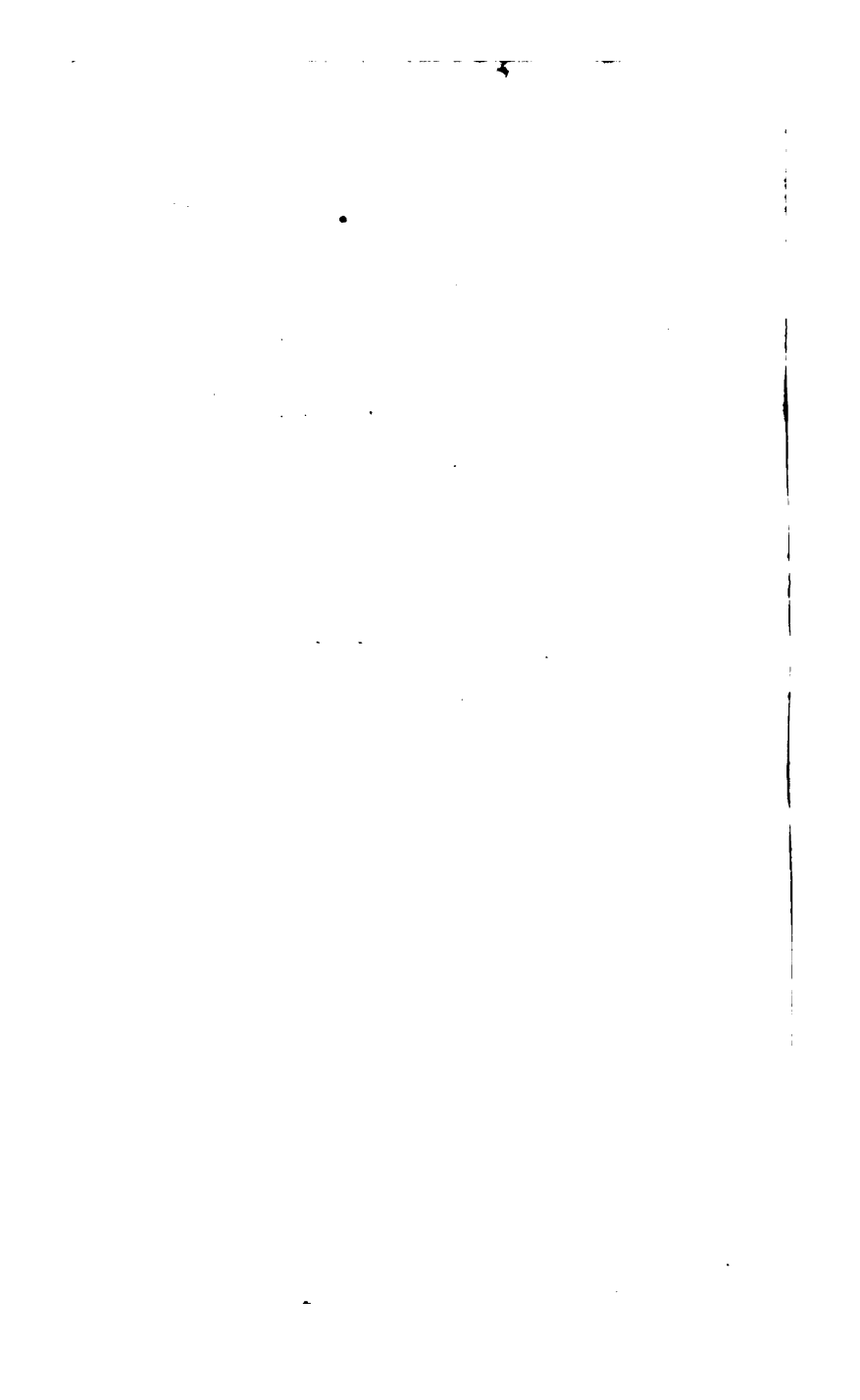
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ITALIAN GRAMMAR



AN



ELEMENTARY
ITALIAN GRAMMAR

FOR THE
USE OF STUDENTS

IN THE
LONDON UNIVERSITY

A. Panizzi.

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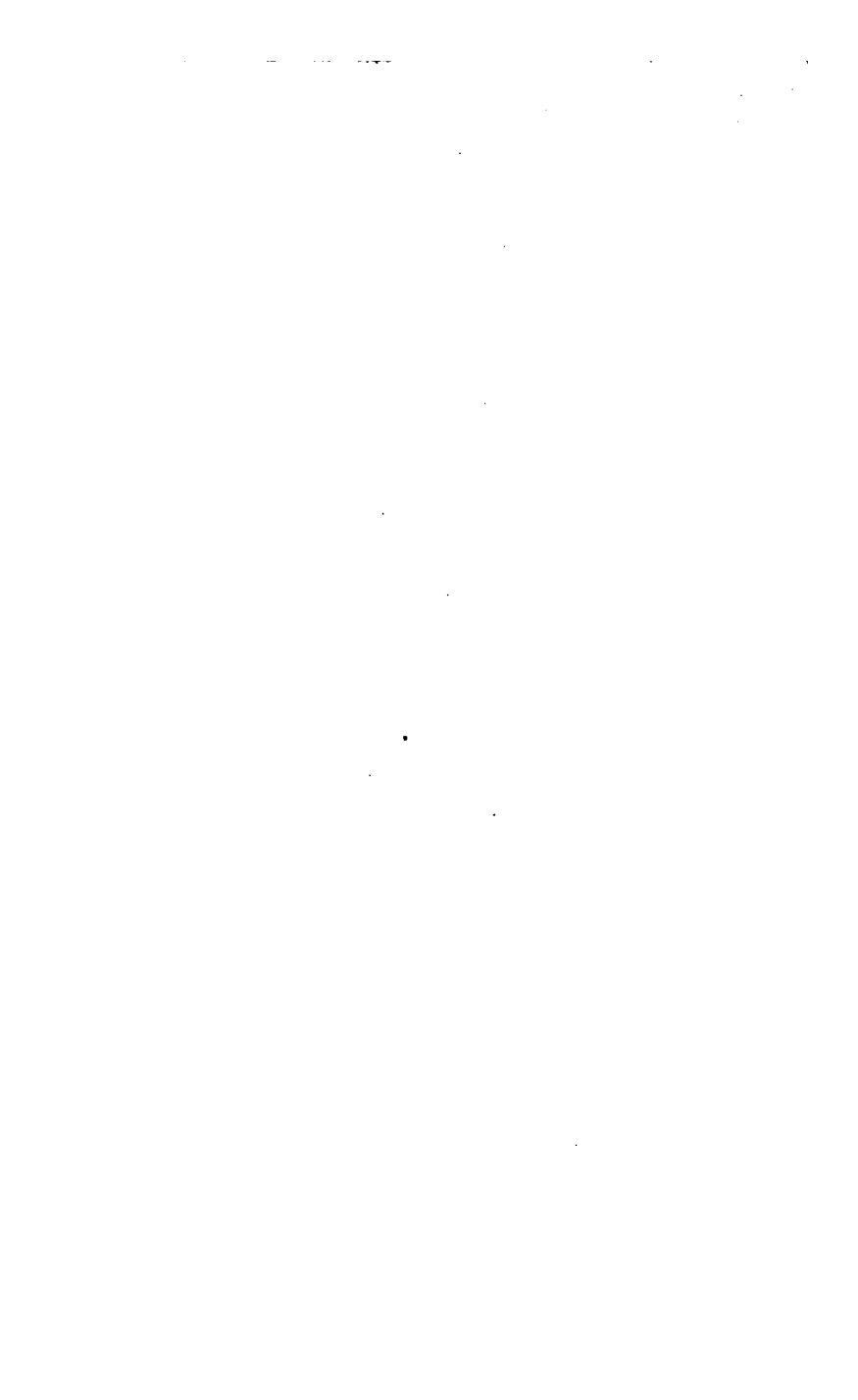
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PREFACE

THE following *Grammar* is put forward with very little claim to originality. It is made up for the most part from Cerutti's *Grammar* and the French Abridgment of Biagioli's larger one; but its arrangement differs from both, as I was anxious, in an elementary book, to avoid any thing like metaphysical discussion. After saying that I have taken from Biagioli and Cerutti the groundwork of the present publication, I have no occasion to allude to their respective merits. Had Biagioli's small *Grammar* existed in the English language, I should have adopted it for my pupils, on account of its shortness and correctness; and had Cerutti been less exclusively devoted to antiquated authorities I should strongly have recommended him; but these causes have compelled me to come before the public in a character which I did not desire; yet, having done so, I do not shrink from the responsibility. It gives me pleasure to say,

that though I have extracted from others all that I thought useful, and added something that is original, the present Grammar has the advantage at least of conciseness. One cause amongst others of this is, that I have omitted all *exercises* after the pronouns, conceiving that when the pupil has advanced thus far in his knowledge of the language, he will find it more useful to translate an English historical work into Italian, than to continue writing uninteresting exercises from any Grammar whatever.

A. PANTISI.



ITALIAN GRAMMAR

PARTS OF SPEECH.

The *noun* designates the being, or thing, which is the object of our attention.

The *verb* expresses the existence, either in a general or particular manner, of the object represented by the noun.

The *adjective* is a word which attaches a quality to the noun.

The *article* is a word which is identified in discourse with the noun to which it is prefixed, and to which it gives a particular meaning.

The *participle* may be looked upon both as an adjective, and as a word which, joined to another, combines to express past time. For instance: *Ho l' anima avvezza alle pene*, "I have my mind accustomed to misfortunes;" *avvezza* in this case is an adjective. But if I say, *Ho avvezzo l' anima alle pene*, "I have accustomed my mind to misfortunes," *avvezzo* can here only be considered as a word which with the auxiliary *Ho* forms an expression equivalent to a single word, referring to time that is past.

The *pronoun* recalls the idea of a thing or person previously mentioned.

The *preposition* chiefly serves to indicate more quickly and clearly the relationship which things have between one another than the words would do which we should make use of, if we had not these signs.

The *adverb* is an expression intended to modify the verb, adjective, and even adverb itself.

The *conjunction* serves to connect prepositions with one another.

The *interjection* is a quick expression which gives with greater force the preposition for which it is substituted. It is a natural cry which escapes from a mind strongly affected with grief or joy. *Oh! voi m' avete fatto sbigottire*. Oh! you have frightened me.

CHAP. I.

ITALIAN ALPHABET.

Italian Characters.	English.	Sounds.
a,	a, . . as in .	far.
e, close,	e,	faint.
e, open,	e,	fair.
i,*	e,	medium.
o, close, †.	o,	rove.
o, open,	o,	storm.
u,	u,	prudence.
b,	b,	globe.
c,	c,	chain.
d,	d,	code.
f,	f,	safe.
g,	j,	gem.
h,	h,	†
l,	l,	pale.
m,	m,	come.
n,	n,	lane.
p,	p,	ripe.
q,	q,	quadrant.
r,	r,	frock.
s,	s, §	season.
t,	t,	gate.
v,	v,	live.
z,	ds,	Windsor.
	tz,	Switzerland.

* There is another letter *j* introduced, at the end of words, instead of the double *i*; as *tempij*, or *tempj*, the temples.

† *O* is close when it is in the place of *u* in Latin words, as *moltis* for *multi*; it is open when it is in the place of the diphthong *au* in words from the same language, as *fra* for *aura*. This difference of open and close vowels is only felt when the accent falls upon them.

‡ This letter is used only in the beginning of the following words: *ho*, I have; *hai*, thou hast; *ha*, he has; *hanno*, they have; that they may not be confounded with the words *o*, or; *ai*, to the; *a*, to; *anno*, year; but it is not sounded. In the middle of words it is to be found only before *e* and *i* after *c* and *g* to render the pronunciation of these two consonants hard, which without, are always soft before *e* and *i*. The word *cicerchia*, chick-peas, may serve as an example of both sounds. At the end of words it is only used in some exclamations to lengthen their sound.

§ This letter has two sounds; the one, sharp, as in the

*Table of the most remarkable Sounds of the Italian Language. **

Italian Sounds.	English Sounds.	Examples.
<i>Ca,</i>	ka, as in calm;	<i>Campo,</i> camp.
<i>Co,</i> close,	ko, colon;	<i>Colme,</i> height.
<i>Co,</i> open,	ko, coin;	<i>Corpo,</i> body.
<i>Cu,</i>	ku, cuckoo;	<i>Curro,</i> roller.
<i>Ce,</i> close,	cha, chase;	<i>Cencio,</i> rag.
<i>Ce,</i> open,	chai, chair;	<i>Cervo,</i> hart.
<i>Ci,</i>	che, cheer;	<i>Cima,</i> top.
<i>Che,</i> close,	ka, cape;	<i>Cheto,</i> quip.
<i>Che,</i> open,	kai, care;	<i>Chermisi,</i> crimson.
<i>Chi,</i>	ke, key;	<i>Chimica,</i> chymistry.
<i>Ci,</i>	cha, charm;	<i>Ciarla,</i> babble.
<i>Cie,</i>	cheai,	<i>Cieco,</i> blind.
<i>Cio,</i> close,	cho, chose;	<i>Cionco,</i> broken.
<i>Cio,</i> open,	cho, choice;	<i>Ciocca,</i> cluster.
<i>Ciu,</i>	chu, choose;	<i>Ciurma,</i> crew.
<i>Sce,</i> close,	she, shell;	<i>Scevero,</i> severed.
<i>Sce,</i> open,	shai, share;	<i>Scena,</i> scene.
<i>Scia,</i>	sha, shard;	<i>Sciancato,</i> lame.

words *sale*, salt; *solito*, accustomed;—the other, flat, as in *rosa*, rose; *pausa*, pause. The same is the case with the letter *s*, which is sharp in *grasia*, grace, and soft in *sansara*, gnat. It will take a long time before a foreigner can feel these niceties.

* Every letter is pronounced; double consonants, combinations of several vowels—all are distinguished. In the word *miei*, for instance, the three vowels are heard distinctly from the mouth of an Italian. There is only one exception; in the combinations of the letters *cia*, *cie*, *cio*, *ciu*; *gia*, *gie*, *gio*, *giu*; *scia*, *scie*, *scio*, *sciu*; the *i*, when the accent is not upon this letter, serves only to soften the sound occasioned by the other two letters coming in contact, and it falls as it were, into them. The Italians have, as in English, an accent upon every word, the place of which varies; as *rotolano*, they roll; *cardiac*, a hinge; *pólo*, pole; *soná*, he rung, &c. This variation of the accent constitutes one of the most important parts of the harmony of languages. When the accent falls upon the last vowel it is always marked. The accent in polysyllables generally falls upon the last vowel but one. These can therefore be uncertainly only for those words in which it falls on the last vowel but two or three. These however are very few.

<i>Scio</i> , close, sho,	shewn;	<i>Biscione</i> , a large serpent.
<i>Scio</i> , open, sho,	short;	<i>Sciocco</i> , stupid.
<i>Sciu</i> , shu,	shoe;	<i>Asciutto</i> , dry.
<i>Schia</i> , ske-a, (the <i>a</i> of far);		<i>Schiatta</i> , family.
<i>Schie</i> , close, ske-a, (the <i>a</i> of fate);		<i>Schietto</i> , simple.
<i>Schie</i> , open, ske-ai,	—	<i>Schiema</i> , back.
<i>Schio</i> , close, skio,	—	<i>Schiodare</i> , to unnaill.
<i>Schio</i> , open, skio,	—	<i>Schioppo</i> , gun.
<i>Ga</i> , ga, pronounced broad;		<i>Garrulo</i> , talker.
<i>Ge</i> , close, ge,	regent;	<i>Geto</i> , jess.
<i>Ge</i> , open, ge,	jest;	<i>Genero</i> , son-in-law.
<i>Gi</i> , gi,	gin;	<i>Gita</i> , walk.
<i>Ghe</i> , close, ge,	game;	<i>Ghezzo</i> , Moorish.
<i>Ghe</i> , open, ge,	get;	<i>Gheppio</i> , hawk.
<i>Ghi</i> , gi,	gild;	<i>Intrighi</i> , intrigues.
<i>Gia</i> , ja,	jaunt;	<i>Giallo</i> , yellow.
<i>Gio</i> , close, jo,	joke;	<i>Giovane</i> , young.
<i>Gio</i> , open, jo,	joy;	<i>Giove</i> , Jupiter.
<i>Gi</i> , ju,	jurist;	<i>Giubba</i> , waistcoat.
<i>Gli</i> ,*	—	<i>Egli</i> , he.
<i>Gna</i> ,		<i>Romagna</i> , Romania.
<i>Gne</i> ,		<i>Agnello</i> , lamb.
<i>Gni</i> ,	} this sound is wanted; †	<i>Regni</i> , realms.
<i>Gno</i> ,		<i>Signore</i> , Sir.
<i>Gnu</i> ,		<i>Ignudo</i> , naked.
<i>Gn</i> ,		<i>Sciagura</i> , misfortune.
<i>Gn</i> ,	gu, as in lugubrious;	

CHAP. II.

OF CASES.

NOMINATIVE.

Pietro ama Antonio, Peter likes Anthony.

In this example, *Pietro* is the nominative or subject, and *Antonio* the accusative or object.

* This sound does not exist in the English language; the *L mouillé* of the French is very much like it; and so is the *ll* in Spanish.

† It is a soft sound, exactly like that of the French in *magnanime*, *ignorant*, &c.; those who do not know the language pronounce and write *Signiore* to cause this softness.

GENITIVE.

Ombra di notte, Shade of the night.
Accenti d' ira, Accents of anger.

The genitive is formed in Italian by the preposition *di*, of. The second example shows that the vowel may be cut off when the following word begins with a vowel. It must be cut off if this vowel be *i*.

DATIVE.

Do a Giuseppe, I give to Joseph.
Do ad Alessandro, I give to Alexander.

The dative is shown by the preposition *a*, to: the letter *d* can only be added when the following word begins with a vowel.

VOCATIVE.

Luigi, vieni qui, Louis, come here.
Buon di, Signore, Good day, Sir.

These examples show, that the vocative does not require any particular sign, and that either to call or speak to persons, it is only necessary to address them by their names.

ABLATIVE.

Allontanatevi da lui, Remove yourself from him.
Partirò da Alessandria, I shall set out from Alexandria.

The Italians indicate the ablative by the preposition *da*, from. It is to be observed, that the vowel, *a*, in this case is never cut off; for it would be uncertain whether *d'* meant *di* or *da*.

EXERCISES.

Far from this town.
Lontano questa città
 They are called, laurel roses.*
Si chiamano alloro rose

* In this, and similar cases the preposition *di* is made use of; as for instance, *un cucchiajo d' argento*, a silver spoon. When the apostrophe is used in English with the letter *s*, as John's hand, *la mano di Giovanni*, *di* is also employed; but in such expressions as wind mill, steam boat, &c. the preposition *a* is made use of: *Molino a vento*, *batello a vapore*. Yet we say *mulino da acqua*, a water mill.

He has a great desire of escaping.
Ha gran desiderio fuggire
 He is not far from us.
non lontano noi
 I give you this little bunch of flowers.
Vi do questo mazzolino fiori
 He has not need of you.
bisogno voi
 It is the dinner hour.
pranzo ora
 It is a garland of roses.
una ghirlanda rose
 I have written to Alexander.
scritto Alessandro
 They are iron chains.
sono ferro catene
 She had eyes of fire.
occhi fuoco
 A man of merit.
Un uomo merito.
 I am determined to resist him.*
Sono determinato resistergli
 He came back covered with dust.
Ritornò coperto polve

CHAP. III.

OF GENDER.

There are two genders in Italian, the masculine and feminine. They are determined by the termination. Every substantive in Italian, is either masculine or feminine.

* The preposition *di* is sometimes used for the sign of the infinitive mood *to* in English, and sometimes before substantives and participles for the preposition *with*. Generally speaking prepositions which are followed by the present participle in English are followed by the infinitive mood in Italian. The English *with doing, without seeing, &c.* is rendered in Italian *Con fare, Senza vedere.*

THE FOLLOWING NOUNS ARE MASCULINE.

Those ending in *o*; except *mano*, hand, and a few poetical words, as *immagine*, image, *Dido*, *Dido*, &c. for *Immagine* and *Didone*.

In *me*; except *arme*, arm; *fame*, hunger; *speme*, (a poetical word), hope.

In *re*; except *febbre*, fever; *polvere*, dust; *scure*, axe; *torre*, tower; *lepre*, hare; *madre*, mother; *coltre*, quilt; *Tigre*, tiger, is of both genders.

In *ente*; except *gente*, people; *lente*, lentil; *mente*, mind; *semente*, seed.

THE FOLLOWING ARE FEMININE.

Those ending in *a*; except *papa*, pope; *anatema*, anathema; *poema*, poem; *tema*, theme; *pianeta*, planet; and others which have been adopted from the Greek, or those which denote a profession, as *organista*, an organist, &c.

In *i*; except *abbicci*, alphabet; *barbagianni*, owl; *dì*, day; and those which are compounded of this word; *Lunedì*, Monday; *Martedì*, Tuesday; *Mercoledì*, Wednesday; *Giovedì*, Thursday; *Venerdì*, Friday; *brindisi*, toast; *diesi*, diesis; *ambassi*, ambace; *Tamigi*, Thames.

All the nouns ending in *i*, which have no singular, are also excepted.

In *u*; except *Corfù*, Corfu; *Perù*, Peru; *ragù*, ragout; *meu*, meon, a kind of herb, *Gesù*, Jesus.

Words ending in *udine*, *uggine*, and *zione*, are all feminine. Those in *ione* are almost all feminine.

Use, together with the dictionary, and the knowledge of the Latin language, will show students the other exceptions to these rules. Words of the neuter gender in Latin are generally masculine in Italian.

WORDS OF BOTH GENDERS.

Aere, air; *arbore*, tree; *trave*, beam; *carcere*, prison, (its plural is feminine only); *cenere*, ashes, (the plural *cenere* is feminine only); *fine*, end; *folgore*, thunder; *fonte*, fountain; *fronte*, forehead; *gregge*, (the plural *greggi* is feminine only); *Genesi*, Genesis; *marginie*, scar; *oste*, host, landlord, masculine; *oste*, host, army,

feminine. *Prigione*, prison, is feminine; when prisoner, it is masculine. *Erede* is masculine and feminine, *l'erede* and *la erede*, the heir and the heiress.*

EXERCISES.

Determine the genders of the following nouns according to the above rules.

<i>Guerra</i> ,	War.	<i>Melensaggine</i> ,	Stupidity.
<i>Carta</i> ,	Paper.	<i>Opinione</i> ,	Opinion.
<i>Dolore</i> ,	Grief.	<i>Sera</i> ,	Evening.
<i>Furore</i> ,	Fury.	<i>Soglia</i> ,	Threshold.
<i>Solitudine</i> ,	Solitude.	<i>Carrozza</i> ,	Carriage.
<i>Fango</i> ,	Mud.	<i>Poema</i> ,	Poem.
<i>Lume</i> ,	Light.	<i>Fico</i> ,	Fig.
<i>Onore</i> ,	Honour.	<i>Mente</i> ,	Mind.
<i>Mare</i> ,	Sea.	<i>Fallo</i> ,	Fault.
<i>Creazione</i> ,	Creation.	<i>Scarpa</i> ,	Shoe.
<i>Mano</i> ,	Hand.	<i>Setteentrione</i> ,	North.
<i>Pianeta</i> ,	Planet.	<i>Guida</i> ,	Guide.
<i>Fortuna</i> ,	Fortune.	<i>Lanuggine</i> ,	Down.

CHAP. IV.

OF NUMBER.

PLURAL OF MASCULINE NOUNS.

Singular.		Plural.	
<i>Mostro</i> ,	Monster.	<i>Mostri</i> ,	Monsters.
<i>Padre</i> ,	Father.	<i>Padri</i> ,	Fathers.
<i>Poeta</i> ,	Poet.	<i>Poeti</i> ,	Poets.

The plural of all nouns masculine is formed by changing the last vowel of the singular number into *i*. *Uomo*, makes *uomini*; *mio*, *miei*; *tuo*, *tuoi*; *suo*, *suoi*, and *Dio*, *Dei*, with the article *gli*. Nouns ending in *to* or *co* or *go* of the masculine gender form their plural in the following manner.

* In all cases when the tree and the fruit are the same word, the tree is masculine and the fruit feminine. *Il pero*, the pear tree; *la pera*, the pear. *Quercia* and *elce* are feminine; *pomo* (apple) is sometimes used, as *limone*, and a few others, masculine.

Singular.	Plural.	Example.	
<i>io</i>	<i>j.</i>	<i>tempio,</i>	<i>tempij.</i>
<i>io</i>	<i>ii.</i>	<i>natio,</i>	<i>natti.</i>
<i>chio</i>	<i>chi.</i>	<i>vecchio,</i>	<i>vecchi.</i>
<i>gliò</i>	<i>gli.</i>	<i>ciglio,</i>	<i>cigli.</i>
<i>cio</i>	<i>ci.</i>	<i>bacio,</i>	<i>baci.</i>
<i>gio</i>	<i>gi.</i>	<i>raggio,</i>	<i>raggi.</i>
<i>aio</i>	<i>aj, or qi.</i>	<i>libraio, librai or</i>	<i>libraj.</i>

Words of two Syllables in

<i>co</i> }	change into	<i>chi,</i>	<i>fico,</i>	<i>fichi.</i>
<i>go</i> }		<i>ghi,</i>	<i>luogo,</i>	<i>luoghi,</i>

with the exception of *Greco*, and *porco*, which make *Greci*, *porci*. For polysyllables there is no constant rule.

Singular.		Plural.
<i>Duca,</i>	Duke.	<i>Duchi,</i> Dukes.
<i>Monarca,</i>	Monarch.	<i>Monarchi,</i> Monarchs.

All nouns masculine which end in *ca* make their plural in *chi*.

PLURAL OF FEMININE NOUNS.

Sing.	Plural.	Examples.	
<i>a</i>	<i>e.</i>	<i>Casa,</i> House,	<i>Casa.</i>
<i>e</i>	<i>i.</i>	<i>Madre,</i> Mother,	<i>Madri.</i>
<i>o</i>	<i>i.</i>	<i>Mano,</i> Hand,	<i>Mani.</i>
<i>cia</i>	<i>ce.</i>	<i>Lancia,</i> Lance,	<i>Lance.</i>
<i>gia</i>	<i>ge.</i>	<i>Frangia,</i> Fringe,	<i>Frangie.</i>
<i>gia</i>	<i>gie.</i>	<i>Bugia,</i> Falsehood,	<i>Bugie.</i>
<i>ca</i>	<i>che.</i>	<i>Barca,</i> Boat,	<i>Barche.</i>
<i>ga</i>	<i>ghe.</i>	<i>Lega,</i> League,	<i>Leghe.</i>

Feminine nouns in *a* make their plural in *e*, and those in *e* or *o* change these vowels into *i*. Nouns ending in *cia* or *gia* drop the *i* independently of changing the *a* into *e*, unless the tonic accent is placed upon the *i*, as in *bugia*, which forms the plural in *bugie*. *Ca* and *ga* are invariably changed into *che* and *ghe*.

Terminations which are unchangeable.

Singular.		Plural.
<i>Bontà,</i>	Goodness,	<i>Bontà.</i>
<i>Di,</i>	Day,	<i>Di.</i>
<i>Virtù,</i>	Virtue,	<i>Virtù.</i>
<i>Specie,</i>	Species,	<i>Specie.</i>

All words terminated by an accented vowel follow the same rule. *Moglie*, wife; has in the plural *Mogli*.

Several words ending in *o* form their plural both in *i* and *a*. The following are of the number. *Labbro*, lip; *ciglio*, eye-brow; *fondamento*, foundation, &c. Their plural is *labbri* or *labbra*, *cigli* or *ciglia*, *fondamenti* or *fondamenta*. When their termination is in *a*; they change from the masculine to the feminine gender. They are generally nouns which are of the neuter gender in Latin.*

EXERCISES.

Form the plural of the following nouns by the preceding rules.

<i>Amore</i> ,	Love.	<i>Stelo</i> ,	Hawk.
<i>Campo</i> ,	Field.	<i>Vetro</i> ,	Greyhound.
<i>Tempio</i> ,	Temple.	<i>Benda</i> ,	Band.
<i>Catena</i> ,	Chain.	<i>Penna</i> ,	Feather.
<i>Laccio</i> ,	Tie.	<i>Freno</i> ,	Bridle.
<i>Cacio</i> ,	Cheese.	<i>Nido</i> ,	Nest.
<i>Solco</i> ,	Furrow.	<i>Cerchio</i> ,	Circle.
<i>Studio</i> ,	Study.	<i>Coperchio</i> ,	Cover.
<i>Calamaio</i> ,	Inkstand.	<i>Sentiero</i> ,	Path.
<i>Portinaio</i> ,	Porter.	<i>Nocchiero</i> ,	Pilot.
<i>Linguaggio</i> ,	Language.	<i>Deserto</i> ,	Desert.
<i>Piega</i> ,	Fold.	<i>Offesa</i> ,	Offence.
<i>Lega</i> ,	League.	<i>Spesa</i> ,	Expence.
<i>Strega</i> ,	Sorceress.	<i>Tempesta</i> ,	Tempest.
<i>Legge</i> ,	Law.	<i>Finestra</i> ,	Window.
<i>Ortica</i> ,	Nettle.	<i>Maestro</i> ,	Master.
<i>Greggia</i> ,	Flock.	<i>Poeta</i> ,	Poet.
<i>Seggio</i> ,	Seat.	<i>Vendetta</i> ,	Vengeance
<i>Veglio</i> ,	Old man.	<i>Via</i> ,	Way.
<i>Uccello</i> ,	Bird.	<i>Fatica</i> ,	Fatigue.
<i>Ruscello</i> ,	Rivulet.	<i>Braccio</i> ,	Arm.

* There are cases in which it is not optional to use either termination. *Membra* plural of *membro* can be used only for limbs; *membri* means both *limbs* and *members*. Members of Parliament are *membri di Parlamento*, not *membra*.

CHAP. V.

THE ARTICLE.

Singular Masculine.		Plural Masculine.	
<i>Lo</i> }	The	<i>gli</i> }	The
<i>il</i> }		<i>i</i> }	
Feminine.		Feminine.	
<i>la</i>	The	<i>le</i>	The
<i>Lo Studio,</i>	The study.	<i>Gli studj,</i>	The studies.
<i>L' onore,</i>	The honour.	<i>Gli onori,</i>	The honours.
<i>Il canto,</i>	The song.	<i>I canti,</i>	The songs.
<i>Il zerbino,</i>	The beau.	<i>Gli zerbini,</i>	The beaux.
<i>Lo zoppo,</i>	The cripple.	<i>I zoppi,</i>	The cripples.
<i>La casa,</i>	The house.	<i>Le case,</i>	The houses.
<i>L' anima,</i>	The soul.	<i>Le anime,</i>	The souls.

From this it will appear that the Italians have two articles for nouns masculine, *Lo* and *Il*. The former is always made use of before words beginning with the letter *s*, followed by another consonant, and before words which begin with a vowel. The article *Il* is placed before all other masculine nouns. Words beginning with the letter *z*, have generally the article *Il* before them, but this is optional with the writer. Neither is there any constant rule for the plural of such nouns, as *Lo* may be made use of in the singular, and yet *i* be employed in the plural, and vice versa.

The article *La* is made use of invariably with all feminine nouns.

When the article *lo* is employed in the cases before stated; the *o* is always cut off before a vowel, but the plural *gli* remains entire before all words beginning with a vowel, except the vowel *i*.

When the article *la* is made use of, the *a* is always cut off before a word beginning with a vowel, but in its plural number, *le*, it is not absolutely necessary to cut off the *e*, except before a word beginning with this letter.

These articles joined to the prepositions *di*, *a*, *da*, *of*, *to*, *from*; and with a trifling orthographical alteration, are declined in the following manner:

SINGULAR.	<i>lo</i>	<i>il</i>	<i>la,</i>	the
	<i>dello</i>	<i>dél</i>	<i>della,</i>	of the
	<i>allo</i>	<i>al</i>	<i>alla,</i>	to the
	<i>dallo</i>	<i>dal</i>	<i>dalla,</i>	from the

PLURAL.	<i>gli</i>	<i>i</i>	<i>le,</i>	the
	<i>degli</i>	<i>dei</i>	<i>delle,</i>	of the
	<i>agli</i>	<i>ai</i>	<i>alle,</i>	to the
	<i>dagli</i>	<i>dai</i>	<i>dalle,</i>	from the.*

In the same manner as *di*, *a*, &c., other prepositions are joined to the articles with which they form one word, with very slight orthographical alteration; instead of *in il*, *in lo*, *in la*; the Italians use *nel*, *nello*, *nella*, and so *col*, *collo*, *colla*, instead of *con il*, *con lo*, *con la*, &c.

EXERCISES.

I have always been desirous of hearing
sempre stato curioso intendere

† new things.

cosa nuova

‡ The gold, pearls and rich dresses shewed

oro perla ricco vestimento mostravano

that she was a woman of distinction.

che donna grande affare

§ Remove from your mind that sorrowful thought

Levatevi animo codesto tristo pensiero

of death.

morte.

I fear a great number of the illusions of the

tema un gran numero inganno

magical art.

magica arte

* The indefinite article *a* is rendered in Italian by *uno*, *un*, *una*; the two first masculine, the third feminine. *Uno* is used before *s*, followed by another consonant, *un* in all other cases. *Una* loses its *a* before a word beginning with a vowel; but it is proper to put an apostrophe instead, to distinguish the masculine from the feminine. *Un amico*, *un' amica*. It is optional to use *un* or *uno* before *s*.

† In Italian it is necessary to place the article before the substantive, when it is made use of in a partitive sense, that is to say, when it only extends to a part of things or individuals which it designates. So, give me some bread, *is, datemi del pane*.

‡ The article must be repeated before each noun in Italian, if the nouns be of different genders. In other cases it is not necessary.

§ Both the preposition and the article are necessary in these cases, *di* and *la*, which form *della*.

His limbs were torn by wild beasts.

suo membro straziato da fiera

What do you want? you have servants,

che vi mancare servo

silk gowns of every colour, rings and gold chains;

seta vesta ogni colore anello oro

in short every thing that you wish.

infine tutto ciò che volete

Without uttering any thing, she waited for death.

senza dire alcuna aspettare

The prince knew the greatness of his daughter's mind.

conoscere la sua figliuola anime

Poverty had not power to abase the greatness of

potuto rintuzzare

his mind.

suo animo

Pluck the roses, and let the thorns remain.

cogliere lasciare stare

I shall offend the laws alone, whereas he offends

sole dove

both the laws and nature.

I intend to procure you the favour of the court.

farvi avere

Behold, sir, the father, the son, and the

ecco qui signore figliuolo

daughter.

The young man, who was made neither of

giovane che non

steel nor diamond, easily yielded to the

agevolmente si piegò

entreaties.

preghiera

I have always been accustomed, when I leave

avuto in costume

the inn, to say one pater-noster, and one Ave

albergo pater nostro

Maria, for the souls of Saint Julian's father

anima San Giuliano

and mother.

It is no glory for an eagle to have

niuna ad

vanquished a dove.

vinta

Already had the sun driven "every" star from
già cacciata ogni
 heaven, and the damp shade of the night
 from the earth.

She desires to have ease, comfort, and
ella volere quiete consolazione
 repose.

As misdeeds require punishment, so benefits are
come fallo meritare così
 worthy of reward.
meritare guiderdone

None of them had either happiness, or repose,
nissun loro aveva né ben né
 but so long as they remained together.

se non tanto quanto essere

He was much liked by the public for the kindness
molto amato pubblico per bontà
 of his disposition.
suo naturale

CHAP. VI.

OF AUGMENTATIVES AND DIMINUTIVES.

<i>Cavallo,</i>	Horse.	<i>Cavallone,</i>	Large horse.
<i>Donna,</i>	Woman.	<i>Donnone,</i>	Large woman.

These are called augmentatives. They are formed by changing the last vowel into *one*. A feminine noun becomes masculine if so changed. Augmentatives in *accio* and *azzo* imply not only augmentation, but contempt. Diminutives in *ino*, *ello*, *otto*, *erello* generally imply not only smallness, or littleness, or slightness, but likewise something that is graceful and agreeable attached to it: those in *uccio* and *uzzo* generally imply smallness and contempt: those in *astro* always imply contempt and meanness rather than smallness. But these significations, except the last, are by no

means constant.* Circumstances alone can determine their meaning. *Principino*, for instance, may be used in a good sense if applied to a prince when a child; if it be applied to a prince already a man, but sovereign of a small state, it is an insult. Foreigners must remain satisfied with knowing that these words exist, but not attempt to make use of them till they *feel* their meaning. This *feeling* can be acquired only by long practice. It is necessary to add, that there are also words implying collective contempt, as *gentame*, *plebaglia*, *ossame*, *soldataglia*, &c.; that there are diminutives even of augmentatives, as *uomo*, *omaccio*, *omaccino*, *omacciotto*; that there are also augmentatives of augmentatives, as *uomo*, *omaccio*, *omaccione*; and that there are diminutives of diminutives, as *uomo*, *omicciatto*, *omicciattolo*; *ometto*, and *omettolo*. Some of these diminutives are quite irregular in their termination, *acqua*, *acquolina*, *acqueruggiola*; *cane*, *cagnuolo*, *cagnuolino*.

Some of the adjectives, too, may be made diminutives, *grande*, *grandicello*; *piccolo*, *piccoletto*, *piccolino*, (from which is formed the superlative *piccolinissimo*); *amaro*, *amarognolo* and *amaretto*, &c. But there are other adjectives which cannot be so changed. From *bello* we may form *bellino*, *belletto*, *belloccio*, *belluccio*; from *brutto* we cannot form *bruttino*, &c. It would be vain to attempt to give rules about these peculiarities of the Italian language, or pretend that they might be learned by writing exercises upon them.

* The Italian grammarians have not yet settled well which are *augmentatives* and which are *diminutives*. Varchi says the termination in *otto* forms an augmentative, and he gives for example *casotto*: the *Crusca* adopts his opinion, and gives as the corresponding Latin, *ingens domus*. No Italian would dare to say that Somerset House, or even St. James's Palace, is a *casotto*. Buonmattei gives *femminaccia* as an endearing modification of the word *femmina*, and puts it among the *vessegiativi* (which he says are called *blanditivi* in Latin: a word at which a Latin would startle) as *fratellino* and *sorellina*; but really Buonmattei must never have used endearing words to ladies, or they must have been all *femminacce*. The fact is, notwithstanding all these great authorities, that *casotto* means a *small hut of wood*, and *femminaccia* means a *bad woman*.

CHAP. VII.

THE ADJECTIVES.

<i>Uomo dotto,</i>	Learned man.
<i>Donna dotta,</i>	Learned woman.
<i>Uomo fedele,</i>	Faithful man.
<i>Donna fedele,</i>	Faithful woman.

The adjectives in Italian end in the singular number in *o* or *e*; the latter stands both for masculine and feminine; the former is changed into *a*, when used with a feminine noun: for the plural number the *o* is changed into *i* (m.), the *a* into *e* (f.), and the *e* into *i* (m. and f.)

EXERCISES.

Hear what she did in presence of several persons.

Udire quel che ella fece cospetto molto persona.
 He gave me so many blows that he was near killing me.
dare tanto che fu per ammazzare
 How many times have I not told you to do as he
volta non detto che facciate

liked?

a modo suo?

They had little hope in the peace.

speranza pace
 A good conscience is always sure.

buono coscienza sempre sicuro

Glory makes many men envious.

gloria fa invidioso
 She had lively eyes, a fair forehead, rosy cheeks, &
vivace candido guancia

vermilion mouth, and teeth white as ivory.

vermiglio bianco come avorio

A prudent man seldom gives a decisive opinion.

raro
 Languages are difficult to learn well.

Lingue imparare bene
 He is happy who is satisfied with what he has;

contento quello che
 those whose desires are unbounded cannot be

colore i cui desiderio illimitato

happy whatever their situation may be.

qualunque la loro

OF COMPARATIVES AND SUPERLATIVES.

Comparatives of equality.

<i>Siets così buona come bella.</i>	} You are as good as you
<i>Siete sì buona come bella.</i>	
<i>Avete tanto danaro</i>	} You have as much money
<i>quanto il fratel vostro.</i>	
<i>Ho quanto danaro desi-</i>	} I have as much money as I
<i>dero.</i>	
<i>Ho tanto danaro quanto</i>	} I have as much money as
<i>n'avete voi.</i>	
<i>Ho tanti servitori quanti</i>	} I have as many servants as
<i>n'avete voi.</i>	

Comparatives more or less.

<i>Sono più felice di voi.</i>	I am more happy than you.
<i>Sono meno esperto di</i>	} I am less experienced than
<i>lui.</i>	

Than in these cases is rendered in Italian by *di*.

But in these examples

<i>È meno contento oggi che</i>	} He is less satisfied to day
<i>ieri.</i>	
<i>È più prudente che dotto.</i>	} He is more prudent than

where the terms of comparison are adjectives (or where they are adverbs), *than* is rendered by *che*.

<i>Spende più che non guadagna.</i>	} He spends more than he
<i>Spende più di quello che</i>	
<i>guadagna.</i>	

In these cases, also, *than* is rendered by *che*. If the second form be used, which is frequently preferable, the negative *non* is not added, as in the first case, before the following verb.

<i>Maggiore,</i>	greater.
<i>Minore,</i>	less.
<i>Migliore,</i>	better.
<i>Peggiorè,</i>	worse.

are comparatives taken from the Latin, as well as *superiore*, and *inferiore*.

The absolute superlative is formed by changing the last vowel of the adjective into *issimo*.

This time I have been more cunning than you.

Questa
Knowledge makes men better. *furbo*

Sapere *fare*

You were the happiest woman in the world.

avventurato donna

I, who am old, can work less than you, who are
che *faticare*
young.

Rome is a very ancient city, and perhaps as pleasant
dilettevole

as any other in Italy.

alcuno altro

Shew as one of the finest creatures that had ever
bello *fosse*

been formed by nature.

I value him more highly than any one else.

stimare *nessun altro*

He is the most prudent of men, and he has always

prudente

treated me most kindly.

amichevole

A wicked man does more harm than the brutes.

reo

bestia

He loves me as much as I love him.

tanto quanto

CHAP. VIII.

OF NUMERAL ADJECTIVES.

CARDINAL NUMBERS.

<i>Uno,</i>	one.
<i>Due,</i>	two.
<i>Tre,</i>	three.
<i>Quattro,</i>	four.
<i>Cinque,</i>	five.
<i>Sei,</i>	six.
<i>Sette,</i>	seven.
<i>Otto,</i>	eight.

ORDINAL NUMBERS.

<i>Primo,</i>	first.
<i>Secondo,</i>	second.
<i>Terzo,</i>	third.
<i>Quarto,</i>	fourth.
<i>Quinto,</i>	fifth.
<i>Sesto,</i>	sixth.
<i>Settimo,</i>	seventh.
<i>Ottavo,</i>	eighth.

<i>Nove,</i>	nine.	<i>Nono,</i>	ninth.
<i>Dieci,</i>	ten.	<i>Decimo,</i>	tenth.
<i>Undici,</i>	eleven.	<i>Undecimo,</i>	eleventh.
<i>Dodici,</i>	twelve.	<i>Duodecimo,*</i>	twelfth.
<i>Tredici,</i>	thirteen.	<i>Decimo terzo,</i>	thirteenth.
<i>Quattordici,</i>	fourteen.	<i>Decimo quarto,</i>	fourteenth.
<i>Quindici,</i>	fifteen.	<i>Decimo quinto,</i>	fifteenth.
<i>Sedici,</i>	sixteen.	<i>Decimo sesto,</i>	sixteenth.
<i>Diciassette,†</i>	seventeen.	<i>Decimo settimo,</i>	seventeenth.
<i>Diciotto,</i>	eighteen.	<i>Decimo ottavo,</i>	eighteenth.
<i>Diciannove,</i>	nineteen.	<i>Decimo nono,</i>	nineteenth.
<i>Venti,</i>	twenty.	<i>Ventesimo,</i>	twentieth.
<i>Vent' uno,</i>	twenty-one.	<i>Ventesimo primo,</i>	twenty-first.
<i>Trenta,</i>	thirty.	<i>Trentesimo,</i>	thirtieth.
<i>Quaranta,</i>	forty.	<i>Quarantesimo,</i>	fortieth.
<i>Cinquanta,</i>	fifty.	<i>Cinquantesimo,</i>	fiftieth.
<i>Sessanta,</i>	sixty.	<i>Sessantesimo,</i>	sixtieth.
<i>Settanta,</i>	seventy.	<i>Settantesimo,</i>	seventieth.
<i>Ottanta,</i>	eighty.	<i>Ottantesimo,</i>	eightieth.
<i>Novanta,</i>	ninety.	<i>Novantesimo,</i>	ninetieth.
<i>Cento,</i>	hundred.	<i>Centesimo,</i>	hundredth.
<i>Mille,</i>	thousand.	<i>Millesimo,</i>	thousandth.

Vi erano tre cento persone.

There were 300 persons.

M' ha dato mille lire.

He gave me 1000 francs.

Vi saranno dieci mila fanti.

There will be 10,000 infantry.

These examples show that the word *cento* is indeclinable, but that *mille*, when more than a thousand is spoken of, may be changed into *mila*.

The ordinal numbers are always made use of when applied to princes, &c. as for instance,
Leone decimo fece fare le mura della città. Leo 10th caused the walls of the city to be built.

The same rule is followed when the number applies to the chapter of a book, or to its pages.

Che ora è? Sono le quattro. What o'clock is it? It is four.

Speaking of the hours in Italian, the cardinal number is used.

* Better than *dodicesimo, tredicesimo, &c.* *Terso decimo, &c.* are not so much used.

† Better than *diciasette, diciotto, &c.*, they say.

When the numbers 31, 41, &c. are made use of, if the noun is placed after the number, it is generally in the singular; if before, it must be in the plural. *L' ho pagato ventun franco*, or *franchi ventuno*. I paid for it 21 francs. This is generally the case, not always, as others say, because there are examples even of classics, saying *quarantun anni*, for instance, instead of *anno*, &c.; and really when there is a plural article before the number, it sounds strange that a singular substantive should follow, as for instance, *Le quarantuna lira*. For the days of the months the cardinal number is used, except for the first; the article before them may be either in the plural or singular, and may also be in the dative or left out altogether. In Italian it is not right to say *three and twenty*, *four and twenty*, and the like, but it must be said *twenty-three*, *twenty-four*, &c.; nor is it correct to say *eleven hundred*, *twelve hundred*, &c. but it must be said *thousand and hundred* (*mille cento*), &c. It must be said *un' ora e mezzo* (half-past one), and not *mezza*, although *una mezza libbra*, or *una mezza ora*, is the correct expression.

CHAP. IX.

OF PRONOUNS.

Variations of the Personal Noun Io.

	Singular.		Plural.
Nominative	to;	I.	noi; we.
Dative	mi, a me;	to me.	ne, ci, a noi; us, to us.
Accusative	mi, me,	me.	ne, ci, noi; us. *

Variations of the Personal Noun Tu.

	Singular.		Plural.
Nominative	tu;	thou.	voi; you.
Dative	ti, a te;	thee, to thee.	vi, a voi; you, to you.
Accusative	ti, te;	thee.	vi, voi; you.

* *Ne* is used in Italian also for the genitive *di lui*, *di lei*, *di quello*, *di quella*, *di loro*, and it is of both genders and numbers, and may be said of persons as well as things. *Io non ne posso parlare*: I cannot speak of it, of him, of her, of them, of these or those things, &c. *Ne* means also, from it, thence.

Variations of the Pronoun Sè.

Accusative <i>si, se;</i>	himself, herself, themselves, one's self.
Dative <i>si, a se;</i>	to himself, to herself, &c.
<i>Vi veggo.</i>	I see you.
<i>Vi parlo.</i>	I speak to you.
<i>Io amo voi, come voi</i> <i>amate me.</i>	I love you as you love me,
<i>Ha rubato a me un orologio</i> <i>lo e a voi un cavallo.</i>	He has stolen a watch from me and a horse from you.

These examples show that when there is only one accusative or one dative case, it is rendered by the pronoun *mi ti ci vi si*; but if there are two datives or two accusatives, with a sort of opposition between the terms, then *me, noi, te, voi, se*, are made use of, for the accusative, and with the preposition *a* prefixed for the dative. It is necessary to remark, that both the accusatives or both the datives must refer to two different persons; for if they refer to the same, the words *mi, ti, vi, si*, must be used, as *Ti veggo e t' ascolto*, I see and hear thee; *Vi parlo e vi scrivo*, I speak and write to you.

Varieties of the Pronoun Egli.

<i>Egli,</i>	he or it.	<i>Egliino or egli,</i>	they.
<i>di lui,</i>	of him.	<i>di loro,</i>	of them.
<i>a lui or gli,</i>	to him.	<i>a loro, loro,</i>	to them.
<i>da lui,</i>	from him.	<i>da loro,</i>	from them.
<i>lui, lo,</i>	him.	<i>loro, li or gli,</i>	them.

*Varieties of the Pronoun Ella.**

<i>Ella,</i>	she.	<i>Elle or elleno,</i>	they.
<i>di lei,</i>	of her.	<i>di loro,</i>	of them.
<i>a lei, le,</i>	to her.	<i>a loro, loro,</i>	to them.
<i>da lei,</i>	from her.	<i>da loro,</i>	from them.
<i>lei, la,</i>	her.	<i>le, loro,</i>	them.

* When the Italians wish to show a particular regard, they make use of the third person singular, and of the pronoun *ella* in addressing one person only, even if he be a man. The *ella* (or *lei* in the objective cases) it is instead of *signorina*, a title of respect generally understood in familiar language, but very seldom expressed.

There are, therefore, these two forms for the dative and accusative:

ACCUSATIVE.

lo, lui.

li or gli, loro.

la, lei.

le, loro.

DATIVE.

gli, a lui.

loro, a loro.

le, a lei

loro, a loro.

It is natural to conclude from the Italian having these two forms, that there are cases when one is made use of in preference to another: the following are examples.

Che gli avete promesso?

What have you promised him?

Io non lo vedo.

I do not see him.

Dirò a lui quel medesimo che ho detto a voi.

I will tell him the same
thing that I told you.

*La pregò d' amar lui,
com' egli lei amava.*

He besought her to love
him as he loved her.

The first of these examples only contains a simple dative case, which is naturally translated by *gli*. The second only contains an accusative, which is translated by *lo*. But the third contains two datives, which it is necessary to turn in this way, "I will tell to him the same thing that I have told to you." The Italians make use of a *lui* in this case instead of *gli* and of a *voi* instead of *vi*. The same may be said of the fourth example where there are two accusatives *lui* and *lei*, the former instead of *lo*, and the latter instead of *la*.

Confortatelo.

Comfort him.

Non lo consigliate.

Do not advise him.

Vedendoli passare si ritirò.

In seeing them, he drew back.

In these examples it will appear that *lo li la le* are always placed after the verb in the imperative mood, except when it is used negatively, as in the second example. The pronoun is joined to the verb as in the third example when it follows it. *Gli* when followed by the monosyllables *Lo li la le* and *ne* has *ne* added to and forms one word with such a monosyllable: *Gli lo* is changed into *glielo*, &c.

S' io fossi lui

If I were he.

lei.

If I were she.

L'avete meritato siccome lui. You have deserved it as well as he.

Lui beato. How happy he is.

Me felice. How happy I am.

The Italians make use of this mode of expression as well as of the other, *Se io fossi in voi, in lei, in lui.*

Parlatemi, Speak to me.

Non mi parlate. Do not speak to me.

Desidero parlarti. I wish to speak to thee.

Scrivendovi. In writing to you.

The words *mi ci ti vi si* are generally put after the verb when it is either in the imperative (except with a negative) or the infinitive moods, or when they are used with the gerund or past participle. When they follow the verb (which may or may not be the case according to the writer's taste in other cases) they are joined to it and form only one word, and in this case the final *e* of the infinitive is cut off. If it be a verb ending in *re*, as *trarre*, *ridurre*, &c. one *r* only is left, and the syllable *re* cut off. In the case of a passed participle joined to an auxiliary verb, these words, *mi ti*, &c. are either immediately before or immediately after the auxiliary. *Più volte detto m' ha*; *hammi detto più volte*; *m' ha più volte detto*; *detto più volte m' ha*; *m' ha detto più volte*, &c. all meaning "He told me many times." The *mi* is always close to the auxiliary *ha*.

This *hammi* shows that whenever a word is joined to another, the last vowel of which is accented, the consonant with which the second word begins is doubled. Therefore from *dirò ti* is formed *dirotti*, from *darà me lo*, *darammelo*; *per ciò che* forms *perciocchè*, &c.

If the words *mi ti* be followed by one of the pronouns *lo la le li ne*, then they change their *i* into *e*, and are united with the following monosyllable, so as to form only one word, as *mi lo*, *melo*; and then by contraction sometimes *mel*, &c.

Lo mi ti &c. are joined to the word *Ecco*: *Eccoli*, *eccomi*, &c. and sometimes to *dietro*, *sopra*, &c.; but this very seldom, and not without some affectation.

Ci and *vi* are also adverbs of place, *ci* more properly meaning *here*, in the place where the speaker or writer is; *vi*, a place far from him, *there*. This distinction is, however, often neglected.

OF POSSESSIVE PRONOUNS.

SINGULAR.		PLURAL.		
Masculine.	Feminine.	Masculine.	Feminine.	
<i>mio,</i>	<i>mia,</i>	<i>miei,</i>	<i>mie,</i>	my, mine.
<i>tuo,</i>	<i>tua,</i>	<i>tui,</i>	<i>tue,</i>	thy, thine.
<i>suo,</i>	<i>sua,</i>	<i>suoi,</i>	<i>sue,</i>	his, her, <i>hers,</i> its.
<i>nostro,</i>	<i>nostra,</i>	<i>nostri,</i>	<i>nostre,</i>	our, ours.
<i>vostro,</i>	<i>vostra,</i>	<i>vostri,</i>	<i>vostre,</i>	your, yours.
<i>loro,*</i>	<i>loro,</i>	<i>loro,</i>	<i>loro,</i>	their, theirs.
<i>Il vostro cavallo è troppo piccolo.</i>				Your horse is too small.

La mia casa è molto grande. My house is very large.
 The possessive pronoun in Italian agrees with the thing possessed in gender and number, and is generally preceded by an article. The article is omitted when we speak of the thing possessed in a partitive or limited sense, not of the whole of it in general. *Questi sono miei figli; questi sono i miei figli.* These are my children. I say *miei* without article when I mean to distinguish these children from others, or when I speak only of part of them: I say *i miei* when I speak of all my children.

Ho veduto vostra sorella. I have seen your sister.
Ho veduto la sorella vostra. The interests of his majesty.
GP interessi di sua maestà. I have seen your dear sister.
Ho veduto la vostra cara sorella. Your brothers are set out.
I vostri fratelli son partiti. Their father is not satisfied.
Il loro padre non è contento.

This shows that when the possessive is followed immediately by a noun expressing relationship, or dignity, in the singular number, the article is better understood. If the possessive followed the noun, or if this be in the plural number, or if the pronoun be *loro*, then the article must be expressed.

Io me li vidi cader a piedi. I saw them fall at my feet.
Gli hanno tagliato la testa. They cut off his head.

* Though this word be a personal pronoun, we must place it also among these possessives, because it supplies the possessive of the third person in the plural, which does not exist.

Mi ti ci &c. are used instead of the possessives *mio &c.* when they denote any limb, or refer to any faculty of the person who is the subject or object of the sentence. The possessives are sometimes elegantly omitted when the object of possession is related to the person who represents the subject of the preposition, but then there must be no ambiguity about the possessor.

La donna il marito chiamava. The lady called the husband; viz. her husband.

EXERCISES.

I have seen your sister.

Your cousin does not learn.

cugino *imparare*

The interests of his majesty occupy me.

occupare

I saw your dear sister in the garden yesterday.

vedere

giardino ieri

Your brothers have left. Their father is not

partire

satisfied.

contento

My brother loves his wife and his sisters.

My sister loves her husband and her brothers.

He fell from horseback and broke his arm.

cadere *cavallo* *rompere* *braccio*

The loss of her husband deprived her of her reason.

perdita *marito* *privare* *ragione*

My children are in the garden eating fruit.

ragazzo *mangiare* *frutto*

these here are not mine.

DEMONSTRATIVE PRONOUNS.

Questo vestito m'è troppo largo. This coat is too wide for me.

Cotesto vestito vi sta bene. That coat suits you.

Quella casa è bellissima. That house is most beautiful.

The feminine of these pronouns, *questa*, *cotesta*, *quella*, and the plural *queste*, *queste*, &c.

Questo is made use of to designate the person or thing nearer the speaker, *cotesto* that which is more remote from the person speaking, and nearer to the person

spoken to, and *quello* that which is distant from both. *Questo*, *quello* and *cotesto* answer to the *hoc, illud* and *istud* of the Latins, or to the *hic, ille, iste*, as far as regards the relative situation of the person or thing spoken of, of the speaker, and of the hearer. Some times both Latins and Italians have neglected the rule: but a bad example is not to be imitated.

Quello is made use of before a word beginning with the letter *s* and followed by another consonant, as *quello specchio*, that mirror; *quell'* is used before a vowel, as *quell' albero*, that tree; and *quel* before all other nouns masculine, as *quel libro*, that book; they form in the plural *quegli specchi*, *quegli alberi*, and *quei* or *que' libri*.

<i>Stamattina,</i>	This morning,	Are used instead of <i>questa</i>
<i>Stasera,</i>	This evening,	<i>sta mattina, questa sera,</i>
<i>Stanotte,</i>	This night,	<i>questa notte.</i>

Questo and *quello*, as they relate to objects, so do they to time; the present is indicated by *questo*, and the past and future by *quello*. *Questo* and *quello* mean likewise the latter and the former when we speak of two different things before alluded to.*

Questi, *cotesti*, and *quegli* are to be used in the singular number (in the sense of *questo*, *cotesto* and *quello*, in respect to distance,) when they are the subject of the verb, speaking of a man, and employed substantively: This man told me: *questi mi disse*, instead of *quest' uomo mi disse*.

Costui (f. *costei*), *colui* (f. *colei*), *cotestui*, having for plural *costoro*, *coloro*, and *cotestoro* of both genders correspond to *questo*, *quello*, and *cotesto*, with relation to distance, and are used only when speaking of a reasonable being and substantively. It is, however, to be remarked, that they imply contempt, chiefly when used in familiar language. *Chi è costui?* Who is this fellow? Yet *costei* is used by Petrarca, speaking of his lady.†

* *Ciò* has the same signification with both *questo* and *quello*, when relating to the subject of the discourse; but it can only be used substantively. The word *what*, when not an interrogative, is expressed by *quello che*, or *quel che*, or *ciò che*.

† The adverbs *qui* or *quà*, *colla*, and *costà* or *costà*, are adverbs of place, and stand in the same relation as *questo*, *quello*, and *cotesto*. They answer to the *hic, illic, isthic*, of the Latins.

Vita nel giardino, e in mezzo (d'esso) una fontana. There is a beautiful garden, and in the centre (of it) a fountain.

The pronouns *esso* (he, it), *essa* (she, it), *essi* (they), *esse* (they), *f.* may be employed for every object, person, or thing.

È desso. It is himself.

È dessa. It is herself.

The pronouns *desso* (himself), *dessa* (herself), *dessi* (themselves), *m. desse* (themselves), *f.* are only used in the nominative case, and generally with the verbs *parere* and *essere*.

Egli is used only speaking of persons, except in such expressions as the following: *Egli piove.* It rains. *Egli è vero.* It is true, &c. In such cases, however, it might be altogether omitted. Sometimes it is expletive, and cannot be translated. *Egli ci sono uomini che non vogliono intender ragione.* There are men who will not hear reason.

RELATIVE PRONOUNS.

Che, quale, are relatives, *che* of both genders and numbers, *quale* of both genders, with *quali* for its plural. When a relative, *quale* is generally preceded by an article: *che* has no article, except when expressing relation to a sentence, and is somewhat like the *quod* of the Latins. *Quod erat demonstrandum; il che, or lo che era a dimostrarsi.* The article might however, have been left out. It is to be observed, that this word in these cases may be preceded equally well by *il* or by *lo*.

Chi properly speaking is both a relative and personal pronoun; meaning *he who* or *she who*. With the prepositions *di, a, da*, it is used for other cases besides the nominative, but it always refers to persons.

Cui is a relative, and used with the prepositions *di, a, da* for both genders and numbers, but never as a nominative. It is made use of when speaking both of persons and things.

Chi rimase in città.

Some remained in town.

Chi tornò in villa.

Some returned to the country.

Qual se n' andò a spasso.

Some went to take a walk.

E qual què e qual là.

One this way another that way.

The Italians make use of *chi*, *quale*, to convey the meaning of the word *some*, but as these words designate an individual, the Italian verb must be in the singular number.

INTERROGATIVE PRONOUNS.

Chi, is made use of in speaking of person or persons, whether masculine or feminine; or whether in the singular or plural number.

<i>Chi è là?</i>	Who is there?
<i>Di chi è questo?</i>	Whose (or of whom) is this?
<i>A chi appartiene?</i>	Whom does it belong to?
<i>Chi son quelle Signore, or quei Signori?</i>	Who are those ladies or gentlemen?

Che is made use of both for persons and things.

<i>Che uomo è questo?</i>	What man is that?
<i>Che danari avete voi?</i>	What money have you?

Quale has no article when used interrogatively; it is made use of in both genders.

<i>Quale è il vostro libro?</i>	Which is your book?
<i>Qual è la sua casa?</i>	Which is his house?

We cannot make use of *che* instead of *quale* in the above examples, though we may frequently do so both in the singular and plural number when the interrogative *quale* is joined immediately to a substantive.

<i>Qual, or che bisogno avete?</i>	What need have you?
<i>Quali, or che affari avete?</i>	What business have you?

ON THE PRONOUN *SI*.

Si is an indeterminate pronoun, used in Italian, in the sense, of *one*, *people*, *men*, *they*. It is added to the infinitive of reciprocal and reflected verbs, *amarsi* to love one another, *pentirsi*, to repent (oneself); and is changed in *mi*, *ti*, *ci*, *vi*, for the two first persons plural and singular, in conjugating these verbs. It changes as they do the *i* in *e* before monosyllables beginning by *i* or *a*.

Si is used to express a passive or deponent, or even neuter Latin verb. Very often it is used in Italian only as an expletive, and cannot be rendered in any other language.

<i>La virtù si ama.</i>	Virtue is loved.
<i>Dormì, or si dormì tutta la notte.</i>	He slept all night.

Si dicono cose incredibili. They say, or, incredible things are said.
Non si può negarlo. One cannot deny it.
Si richiede coraggio per farlo. It requires courage to do that.

INDETERMINATE PRONOUNS.

<i>Tutto,</i>	all, whole.				{ no one, any,
<i>Ogni,</i>	every each.	<i>Nessuno,</i>			{ none, no
<i>Ognuno,</i>	{ every one,	<i>Veruno,</i>			{ body, or
<i>Ciascuno,</i>	{ or each				{ any body.
<i>Ciascheduno,</i>	{ one.	<i>Nullo,</i>			{ no one, any.
<i>Qualche,</i>	some, any.	<i>Niente,</i>			{ nothing.
<i>Alcuna,</i>	{ some, any,	<i>Chiunque,</i>			{ whoever,
<i>Qualcheduno,</i>	{ some body,	<i>Chicchessia,</i>			{ any one
<i>Qualcuno,</i>	{ any body.				{ whoever he
	Another,				{ may be.
<i>Altri, or</i>	{ other per-	<i>Qualunque,</i>			{ whatever,
<i>Altrui,</i>	{ son, some,	<i>Qualsivisia,</i>			{ any thing,
	{ some body.	<i>Qualsivoggia,</i>			{ whatever
	else.	<i>Cicchessia,</i>			{ it may be.

These are used only in the singular number, with the exception of *tutto* and *alcuna*, which are declinable; *alcuni*, or *alcune* serves as the plural of *qualche*, although *qualche* (m. and f.) used in the singular number has a plural sense. *Tutto* is generally followed by the article, which is put between this word and the substantive, if there is one. When the whole of any thing is spoken of as a mass, then we say *il tutto*. *Ognuno* is used only substantively; *ciascuno* and *ciascheduno* are used even as adjectives. *Nissuno* *nessuno*, *nissuno* or *niente* may be accompanied by a negative, and still affirm; but then the negative precedes and the pronoun follows the verb. If the verb follow such pronouns, generally speaking, they are not accompanied by any negative. *Non ho veduto nessuno.* I have not seen any one.

Nessuno ne parla, or non Nobody speaks of it.
ne parla nessuno.

They are sometimes used in the sense of *something*, *some person*, *any one*, &c., chiefly when interrogatives. *C'è nessuno?* Is there any one? *Volete nulla?* Do you want any thing? And without interrogation: *Se nulla gli manca, è prudenza.* He wants nothing but

prudence. *Chiusque* is used even in the plural number only substantively and speaking of persons, and so is *chicchessia*. *Checchessia* is used substantively speaking of things. *Altri* or *altrui* are used substantively speaking of persons only: *altri* in all cases; *altrui* never in the nominative.

EXERCISES.

Look there under that tree at those boys: some sleep, some play, some dance.

He has been here twice: I saw him only the second time.

If I do my duty I do not fear any thing or any person.

Who is that man standing by your right? Their anger was increased by that man's imprudence.

This person told it me as a fact; he is very well informed, and I have no doubt it is true.

Is there any one in the hall? There ought to be at least some of the servants.

It was a very fine night, it is said; when the house was robbed of every article which the robbers could put their hands upon. All my papers were stolen: not one was left.

They did not come home in time from the play, because this fellow here did not go to fetch them there at the time appointed, as he had promised to do.

What use is it to promise when one does not mean to perform?

If they could repent of doing a good action, they certainly would, having been so kind to one whose conduct had been so disgraceful.

I am more sorry for another's loss, than for my own.

You who speak so much of Rome, have you ever been there?

Here I am ready to listen to what you have to say to me.

It appeared they liked those cakes. Did they leave any of them? No, they ate them all.

That gentleman yonder is he your friend the Poet? No: it does not appear to me that he is.

That coat of yours is rather too tight; I preferred that which you wore yesterday.

Some say that he was sober; others deny it, saying

that he was not : which is a most important circumstance to ascertain before any correct judgment can be passed upon him.

Is there any news from America ? Do not ask me about it ; I never interest myself about news from that quarter.

Never mind what ignorant people say ; go on as you have begun, and let them say what they like ; there is no end if you begin to answer them.

If you go to the library bring us some new work to read ; I should like some French book.

There are some who look upon a shopkeeper with a certain contempt ; but what is a merchant but a large shopkeeper ? and what is a banker but a shopkeeper, who sells gold instead of tobacco and herrings ?

When you hear of Mr. Peter marrying Miss Mary, or Lord A. paying his court to this or that young lady, you will hear it immediately asked, not is the lady well educated ? but, is she rich ? and the gentleman will be praised by some one saying he is worth so much, and is of a very ancient family. Suppose him to be as honest and as clever as possible, but not rich and not of an ancient family, you will hear it said ; he is a very good young man indeed ; respectable enough in his way ; but his father was a draper ; how can the family think of such a marriage ? So it appears men are to be praised not for what they are, but for what their ancestors may possibly have been three hundred years ago.

There are countries in which this admiration for ancient parchments more than for actual merit is carried to such an extent, that the very crimes of their ancestors are proudly appealed to by some persons as a just title to the esteem of their contemporaries.

The book has gone through two editions ; one published a year ago, the other not above two months since ; I always quote the latter, as the former is out of print.

All the exertions of Buonaparte's troops were useless at Cadiz.

I am divided between justice and mercy : the former calls for severity, the latter pardon.

Console her for her misfortunes ; I would do so if I

were you. This person, my sister, was once your beloved friend.

Take this gentleman's portmanteau and put it into that room.

My friend wishes me to remain with him.*

I have promised to give it first to him and then to her.

He no longer appears himself.

If you wish to know it, I will tell it you.

Who are those fellows that speak to you?

It is herself that I mean.

What a disagreeable thing is a sea voyage!

When I was going home I met some of my companions, who were just leaving my house.

He thought a long time before he determined which he was to choose.

If you had any politeness you would not go before the lady.

That horse on which you ride is much finer than the one we saw the other day in the park: indeed even this on which I am now is a better one.

I saw him the last time sitting where you are now sitting; he then removed to where I am, as if to avoid me.

Verses of ten syllables are called hendecasyllables, if there be an accent upon the tenth syllable, which is in that case equivalent to two.

CHAP. X.

OBSERVATIONS

UPON THE MANNER OF MAKING USE OF THE AUXILIARY VERBS.

Pietro è stato.

Peter has been.

Maria è stata.

Mary has been.

Pietro e Antonio sono stati.

Peter and Anthony have been.

Maria e Rosa sono state.

Mary and Rose have been.

* The Italians, as the Latins, join the preposition *con* to the words *me te se*, and say *meco, tecco, &c.* *Con meco, con tecco* are very affected expressions.

The participle *state* is in these cases made use of as an adjective.*

Sono belle a riguardare.

They are beautiful to behold.

Non è uomo da temere.

He is not a man to be afraid, or to fear.

Abbiamo a sperare.

Abbiamo da sperare.

We have to hope.

From this it will appear that the sign of the infinitive mood (to) is rendered in Italian both by the preposition *a* and *da*; by *a* before an infinitive which depends upon the auxiliary verb *to be*, followed by an adjective, *belle a*, &c.; by *da* if it is after a substantive; *come da*, &c.

By the third example it will appear that either *da* or *a* may be made use of before an infinitive which depends upon the auxiliary verb, *to have*. But it is well to observe, that the expression *abbiamo a sperare* signifies we have to hope, &c., whereas the expression *abbiamo da sperare* means to say, that we have ground to hope.

Son io.

It is I.

Sei tu.

It is thou.

È desso.

It is he.

Siamo noi.

It is we.

Siete voi.

It is you.

Sono dessi.

It is they.

A te s'aspetta il farlo.

It is you to do it.

A voi tocca a parlare.

It is you to speak.

A lui sta il premiarvi.

It is he to reward you.

The verbs *aspettarsi*, *toccare*, *stare*, in these cases, are made use of for the verb *to belong*.

C'è un uomo.

There is a man here.

Vi sono due uomini.

There are two men there.

Volete vino? ve n'è ancora.

Do you wish wine? there is some yet there.

Volete frutta? ve ne sono molte.

Do you wish fruit? there are many (of them) here.

Qui sono pratelli e boschetti.

Here are meadows and shrubberies.

* *Stato* is always accompanied by the verb *essere*, to be; never by *avere*, to have, as it is the case in English.

È un' ora fa.

Sono due ore fa.

It is an hour ago.

It is two hours ago.

* The above are the impersonal forms of expression in Italian. I am about to go; I am going to write; and translated into Italian by the verb *essere*, or *stare*, which are often employed one for the other; *sto*, or *sono per uscire*; *sto*, or *sono per scrivere*.

CHAP. XI.

OBSERVATIONS

UPON SOME FORMS OF EXPRESSION PECULIAR TO THE
VERBS *ANDARE*, AND *STARE*.

<i>Vengo</i> }	I am going to your house.
<i>Venivo</i> } <i>da voi</i> .	I was going to your house.
<i>Verrò</i> }	I shall go to your house.

The expression *to go* to the house, office, &c., of any one to whom we are speaking or writing, is rendered in Italian by the verb *venire*. But then we anticipate finding there the person to whom we are addressing ourselves, and of whose place we are speaking.

Che fa ella? What is she doing?

Sta mangiando. She is eating.

Che fa ella? What is she doing?

Va cogliendo fiori. She is gathering flowers.

If the action takes place in one and the same place, the Italians make use of the form *star facendo*; but if it takes place in different parts of the same place, then they use the expression *andar facendo*.

* The above forms of expression show the similarity which exists between the usage of the Italian, *ci vi* &c.; and there is, there are, &c., in English, with this exception, that, in speaking of time the Italians, when more than unity is expressed, as for instance, *It is three hours ago*, or *three or four o'clock*, &c., instead of saying *È due, tre, o quattro ore*, say, *Sono*; (they are) *due, tre, o quattro ore*.

CHAP. XII.

OF VERBS.

THE CONJUGATION OF THE VERBS *ESSERE*, TO BE, AND *AVERE*, TO HAVE.

INFINITIVE MOOD.

Essere, . . . To be. *Avere*, . . . To have.

GERUND.

Essendo, . . . Being. *Avendo*, . . . Having.

PAST PARTICIPLE.

Stato, . . . Been. *Avuto*, . . . Had.

INDICATIVE MOOD.

PRESENT.

Sono,* . . . I am. *Ho*, . . . I have.

Sei,

Hai,

E,

Ha,

Siamo,

Abbiamo,

Stete,

Avete,

Sono.

Hanno.

IMPERFECT.

Era, or *ero*, . I was. *Aveva*, or *avevo*, I had. †

Eri,

Avevi,

Era,

Aveva,

Eravamo,

Averavamo,

Eravate,

Acevate,

Erano.

Averano.

PERFECT ‡

Fui, . . . I was. *Ebbi*, . . . I had.

Fosti,

Avesti,

Fu,

Ebbe,

Fummo,

Avemmo,

Foste,

Aveste,

Furono.

Ebbero.

* The personal pronouns *io* &c. are not expressed, unless the emphasis fall upon the subject of the verb.

† The termination in *o* of this person it is said to be vulgar. It is, however, used often without any hesitation by our best writers, and I think that it is better to use it than to adopt that in *a* which belongs more properly to the third person singular of this same tense.

‡ The perfect tense is employed to denote an action that is finished; the imperfect an unfinished one; the former is used

FUTURE.

<i>Sarà,</i> . I will or shall be.	<i>Avrà,</i> I will or shall have.
<i>Sarai,</i>	<i>Avrai,</i>
<i>Sarà,</i>	<i>Avrà,</i>
<i>Saremo,</i>	<i>Avremo,</i>
<i>Sarete,</i>	<i>Avrete,</i>
<i>Saranno.</i>	<i>Avranno.</i>

CONDITIONAL MOOD.

<i>Sarei,</i> . I might, could, should, or would be.	<i>Avrei,</i> . I might, could, should, or would have.
<i>Saresti,</i>	<i>Avresti,</i>
<i>Sarebbe,</i>	<i>Avrebbe,</i>
<i>Saremmo,</i>	<i>Avremmo,</i>
<i>Sareste,</i>	<i>Avreste,</i>
<i>Sarebbero.</i>	<i>Avrebbero.</i>

IMPERATIVE MOOD.

<i>Sii,</i> . . . Be.	<i>Abbi,</i> . . . Have.
<i>Sia,</i> . . . Let him be.	<i>Abbia,</i> . . . Let him have.
<i>Siamo,</i>	<i>Abbiamo,</i>
<i>Siate,</i>	<i>Abbiate,</i>
<i>Siano.*</i>	<i>Abbiano.</i>

SUBJUNCTIVE MOOD.

PRESENT.

<i>Che sia,</i> . . That I be, or may be.	<i>Che abbia,</i> . . That I have, or may have.
<i>Che sia,</i>	<i>Che abbia,</i>
<i>Che sia,</i>	<i>Che abbia,</i>
<i>Che siamo,</i>	<i>Che abbiamo,</i>
<i>Che siate,</i>	<i>Che abbiate,</i>
<i>Che siano.</i>	<i>Che abbiano.</i>

to indicate what was performed at one or several periods of time which are limited and determinate; and the latter something which has been carrying on regularly during an unlimited period of time. The imperfect is made use of when we allude to a thing anterior to a time which is also past. But no rule can give an idea of the difference between these two tenses. They are as difficult to comprehend for an Englishman as *shall* and *will* are for a foreigner.

* We say also *sieno*; but *siano* is the more used in familiar discourse.

IMPERFECT.

<i>Che fossi,</i> That I were, or might be.	<i>Che avessi,</i> That I had, or might have.
<i>Che fossi,</i>	<i>Che avessi,</i>
<i>Che fosse,</i>	<i>Che avesse,</i>
<i>Che fossimo,</i>	<i>Che avessimo,</i>
<i>Che foste,</i>	<i>Che aveste,</i>
<i>Che fossimo.</i>	<i>Che avessero.</i>

COMPOUND TENSES.

<i>Essere stato,</i> To have been.	<i>Avere avuto,</i> To have had.
<i>Essendo stato,</i> Having been.	<i>Avendo avuto,</i> Having had.
<i>Sono stato,</i> or <i>I have</i>	<i>Ho avuto,</i> I have had, &c.
<i>stato,</i> &c. <i>been,</i> &c.	
<i>Siamo stati,</i> or <i>We have</i>	<i>Abbiamo avuto,</i> <i>We have</i>
<i>state,</i> &c. <i>been,</i> &c.	<i>had,</i> &c.
<i>Era stato,</i> &c.	<i>Aveva avuto,</i> &c.
<i>Sarei stato,</i> &c.	<i>Avrei avuto,</i> &c.
<i>Che sia stato,</i> &c.	<i>Che abbia avuto,</i> &c.
<i>Che fossi stato,</i> &c.	<i>Che avessi avuto,</i> &c.

THE CONJUGATION OF REGULAR VERBS.

All the infinitive moods of verbs end in *are, ere, or ire*: *chiamare*, to call; *perdere*, to lose; *servire*, to serve. Some pretend the conjugations to be four, dividing the second into two, *viz.* of verbs ending in *are*, short, like *perdere*, and of verbs ending in *ere*, long, like *temere*; but as verbs of both terminations follow the same rules in their different inflexions, they may be very properly considered as belonging to the same conjugation.

The above verbs, *chiamare*, *perdere*, and *servire* conjugated as follows, may be considered as models of all the others.

INFINITIVE MOOD.

Chiamare, To call. *Perdere*, To lose. *Servire*, To serve.

GERUND.

Chiamando, Calling. *Perdendo*, Losing. *Servendo*, Serving.

PAST PARTICIPLE.

Chiamato, Called. *Perduto*, Lost. *Servito*, Served.

INDICATIVE MOOD.

PRESENT.

<i>Chiamo,</i>	I call.	<i>Perdo,</i>	I lose.	<i>Servo,</i>	I serve.
<i>Chiami,</i>		<i>Perdi,</i>		<i>Servi,</i>	
<i>Chiama,</i>		<i>Perde,</i>		<i>Serve,</i>	
<i>Chiamiamo,</i>		<i>Perdiamo,</i>		<i>Serviamo,</i>	
<i>Chiamate,</i>		<i>Perdete,</i>		<i>Servite,</i>	
<i>Chiamano.</i>		<i>Perdono.</i>		<i>Servono.</i>	

IMPERFECT.

<i>Chiamava,</i>	I called,	<i>Perdeva,</i>	I lost,	<i>Serviva,</i>	I served,
	or did call,		or did lose,		or did serve,
<i>Chiamavo,</i>	or was	<i>Perdevo,</i>	or was	<i>Servivo,</i>	or was
	calling.		losing.		serving.
<i>Chiamavi,</i>		<i>Perdevi,</i>		<i>Servivi,</i>	
<i>Chiamava,</i>		<i>Perdeva,</i>		<i>Serviva,</i>	
<i>Chiamavamo,</i>		<i>Perdevamo,</i>		<i>Servivamo,</i>	
<i>Chiamavate,</i>		<i>Perdevate,</i>		<i>Servivate,</i>	
<i>Chiamavano.</i>		<i>Perdevano.</i>		<i>Servivano.</i>	

PERFECT.

<i>Chiamai,</i>	I called,	<i>Perdei,</i>	I lost,	<i>Servii,</i>	I served,
	or did		or did		or did
	call.		lose.		serve.
<i>Chiamasti,</i>		<i>Perdesti,</i>		<i>Servisti,</i>	
<i>Chiamò,</i>		<i>Perdè,</i>		<i>Servi,</i>	
<i>Chiamammo,</i>		<i>Perdemmo,</i>		<i>Servimmo,</i>	
<i>Chiamaste,</i>		<i>Perdeste,</i>		<i>Serviste,</i>	
<i>Chiamarono.</i>		<i>Perdirono.</i>		<i>Servirono.</i>	

FUTURE.

<i>Chiamerò,</i>	I will,	<i>Perderò,</i>	I will,	<i>Servirò,</i>	I will,
	or shall		or shall		or shall
	call.		lose.		serve.
<i>Chiamerai,</i>		<i>Perderai,</i>		<i>Servirai,</i>	
<i>Chiamerà,</i>		<i>Perderà,</i>		<i>Servirà,</i>	
<i>Chiameremo,</i>		<i>Perderemo,</i>		<i>Serviremo,</i>	
<i>Chiamerete,</i>		<i>Perderete,</i>		<i>Servirete,</i>	
<i>Chiameranno.</i>		<i>Perderanno.</i>		<i>Serviranno.</i>	

CONDITIONAL MOOD.

<i>Chiamerei</i> , I might, could, would; or should call.	<i>Perderei</i> , I might, could, would; or should lose.	<i>Servirei</i> , I might, could, would; or should serve.
<i>Chiameresti</i> ,	<i>Perderesti</i> ,	<i>Serviresti</i> ,
<i>Chiamerebbe</i> ,	<i>Perderebbe</i> ,	<i>Servirebbe</i> ,
<i>Chiameremmo</i> ,	<i>Perderemmo</i> ,	<i>Serviremmo</i> ,
<i>Chiamereste</i> ,	<i>Perdereste</i> ,	<i>Servireste</i> ,
<i>Chiamerebbero</i> .	<i>Perderebbero</i> .	<i>Servirebbero</i> .

IMPERATIVE MOOD.

<i>Chiama</i> , [*] Call.	<i>Perdi</i> , Lose.	<i>Servi</i> , Serve.
<i>Chiami</i> , Let him call.	<i>Perda</i> , Let him lose.	<i>Serva</i> , Let him serve.
<i>Chiamiamo</i> ,	<i>Perdiamo</i> ,	<i>Serviamo</i> ,
<i>Chiamate</i> ,	<i>Perdete</i> ,	<i>Servite</i> ,
<i>Chiamino</i> .	<i>Perdano</i> .	<i>Servano</i> .

SUBJUNCTIVE MOOD.

PRESENT.

<i>Che chiami</i> , That I call, or may call.	<i>Che perda</i> , That I lose, or may lose.	<i>Che serva</i> , That I serve, or may serve.
<i>Che chiami</i> ,	<i>Che perda</i> ,	<i>Che serva</i> ,
<i>Che chiami</i> ,	<i>Che perda</i> ,	<i>Che serva</i> ,
<i>Che chiamiamo</i> ,	<i>Che perdiamo</i> ,	<i>Che serviamo</i> ,
<i>Che chiamiate</i> ,	<i>Che perdiate</i> ,	<i>Che serviate</i> ,
<i>Che chiamino</i> .	<i>Che perdano</i> .	<i>Che servano</i> .

IMPERFECT.

<i>Che chiamassi</i> , That I called, or might call.	<i>Che perdessi</i> , That I lost, or might lose.	<i>Che servissi</i> , That I served, or might serve.
<i>Che chiamassi</i> ,	<i>Che perdessi</i> ,	<i>Che servissi</i> ,
<i>Che chiamasse</i> ,	<i>Che perdesse</i> ,	<i>Che servisse</i> ,
<i>Che chiamassimo</i> ,	<i>Che perdessimo</i> ,	<i>Che servissimo</i> ,
<i>Che chiamaste</i> ,	<i>Che perdeste</i> ,	<i>Che serviste</i> ,
<i>Che chiamassero</i> .	<i>Che perdessero</i> .	<i>Che servissero</i> .

* This person is expressed by the infinitive, when attended with a negative: *non cantare*, do not sing; *non chiamare*, do not call.

COMPOUND TENSES.

Avere chiamato, perduto, servito, to have called, lost, served, &c. *Ho chiamato, perduto, servito*, I have called, lost, served, &c. The others are compounded in the same manner, even with *essere* when they take it for their auxiliary verb; but then the participle *stato* is declined.

OBSERVATIONS.

In order to conjugate a regular verb by the above table, we change the letters which precede *are, ere, ire*, of the above verbs, into those of the verbs which we are about to conjugate, and which likewise precede *are, ere, ire*. Thus, to conjugate the verb *campare*, to escape, by *chiamare*, we change the letters *chiam* into *camp*, every person, tense, and mood.

Nothing is required in interrogating, but a different tone of the voice, the verb being, in this case, generally followed by its subject. The negative ought always to be placed before the verb.

In the verbs ending in *giare, ciare, sciare*; as *mangiare*, to eat; *cacciare*, to chase; *lasciare*, to leave, &c. in which the *i* modifies the syllables *ga, ca, and sca*, we may write without the *i*, the future and conditional, thus: *mangerò, mangerei; lascerò, lascerei; cacerò, caccerei*, &c. In those ending in *care, gare, scare*, as *fabbricare*, to build; *sbrigare*, to hasten; *trescare*, to dance; an *h* is to be supplied before the *e* and *i*, to preserve the hard sound: *fabbrichi, trescherò, sbrigherei*.

The regular verbs of the second conjugation have generally two terminations in the following persons of the perfect tense: *perdei* or *perdetti*; *perdè* or *perdette*; *perderono* or *perdettero*.

IRREGULAR VERBS.

FIRST CONJUGATION.

This conjugation has only four irregular verbs:

Andare, to go. *Andando*, going. *Andato*, gone. *Vo, or vado*, I go; *vai, va, andiamo, andate, vanno*. *Andava*, I went, &c. *Andai*, I went, &c. *Andrò*, I will go, &c. *Andrei*, I would go, &c. *Va', go; vada,*

andiamo, andate, vadano. Che vada, that I may go, &c. Che andassi, that I might go, &c.*

Dare, to give. Dando, giving. Dato, given. Do, I give; dai, dà, diamo, date, danno. Dava, I gave, &c. Diedi, or detti, I gave; desti, diede, or dette, demmo, deste, diedero, or dettero. Darò, I will give, &c. Darei, I would give, &c. Dà, give; dia, diamo, date, diano. Che dia, that I give, &c. Che dessi, that I might give, &c.

Fare, to do, or to make. Facendo, doing. Fatto, done. Fo, I do; fai, fa, facciamo, fate, fanno. Faceva, I did, &c. Feci, I did; facesti, fece, facemmo, faceste, fecero. Farò, I will do, &c. Farei, I would do, &c. Fa', do; faccia, facciamo, fate, facciano. Che faccia, that I do, &c. Che facciate, that you do, &c. Che facessi, that I might do, &c.

Stare, to stay. Stando, staying. Stato, stayed. Sto, I stay; Stai, stà, stiamo, state, stanno. Stava, I would stay, &c. Stetti, I stayed; stesti, stette, stemmo, steete, stettero. Starò, I will stay, &c. Starei, I would stay, &c. Stà, stay; stia, stiamo, state, stiano. Che stia, that I stay, &c. Che stessi, that I might stay, &c.

SECOND CONJUGATION.

The verbs of the second conjugation which are quite regular, being very few, we shall first exhibit them to the student. They are the following.

<i>Battere,</i>	to beat.	<i>Perdere,</i>	to lose.†
<i>Credere,</i>	believe.	<i>Ricevere,</i>	receive.
<i>Godere,</i>	enjoy.	<i>Resistere,</i>	resist.
<i>Empiere,</i>	fill.	<i>Riflettere,</i>	consider.‡
<i>Fendere,</i>	cleave.	<i>Ripetere,</i>	repeat.
<i>Fremere,</i>	rage.	<i>Splendere,</i>	shine.
<i>Gemere,</i>	groan.	<i>Spremere,</i>	squeeze out.
<i>Mietere,</i>	reap.	<i>Temere,</i>	fear.
<i>Mescere,</i>	mix.	<i>Tondere,</i>	shear.
<i>Pascere,</i>	graze.	<i>Vendere,</i>	sell.
<i>Pendere,</i>	hang.		

* The plural of the present conjunctive is always like the imperative, except that the second person of the former ends in *sate*.

† In poetry, *persi*, &c. and *persa*.

‡ When *riflettere* means to reverberate, the participle is *rifleso*, and I think also *riflessi*, &c. for the perfect of the indicative, better than *riflettesi*, &c. in this case.

The verbs *assistere*, to assist, and all the compounds from *existere*, have the past participle irregular, as *assistito, esistito, &c.*

Of the irregular verbs of the 2d conjugation, some are irregular only in the perfect tense of the indicative, and in the past participle. Some have other irregularities. The following table contains those of the former kind.

VERBS IRREGULAR

In the Perfect of the Indicative, and in the Past Participle.

Infinitive.		Perfect.	Past Participle.
Tor <i>cere</i> , to twist.		tor <i>si</i> ,	<i>torto</i> .*
Acce <i>ndere</i> , light.		acce <i>si</i> ,	<i>acceso</i> .†
Ucci <i>dere</i> , kill.		ucci <i>si</i> ,	<i>ucciso</i> .‡
L <i>eggere</i> , read.		l <i>essi</i> ,	<i>letto</i> .
Distr <i>uggere</i> , destroy.		distr <i>ussi</i> ,	<i>distrutto</i> .
Fri <i>ggere</i> , fry.		fri <i>ssi</i> ,	<i>fritto</i> .
Spi <i>ngere</i> , push.		spi <i>nsi</i> ,	<i>spinto</i> .§
Accor <i>gere</i> , perceive.		accor <i>si</i> ,	<i>accolto</i> .
Co <i>gliere</i> , pluck.		co <i>lsi</i> ,	<i>colto</i> .
Spe <i>gnere</i> , extinguish.		spe <i>nsi</i> ,	<i>spento</i> .
Distin <i>guere</i> , distinguish.		distin <i>si</i> ,	<i>distinto</i> .
Esp <i>ellere</i> , expel.		esp <i>ulsi</i> ,	<i>espulso</i> .
Pr <i>emere</i> , press.		pr <i>essi</i> ,	<i>pressa</i> .
Espr <i>imere</i> , express.		espr <i>essi</i> ,	<i>espresso</i> .
Pres <i>umere</i> , presume.		pres <i>unsi</i> ,	<i>presunto</i> .
R <i>ompere</i> , break.		r <i>uppi</i> ,	<i>rotto</i> .
Cono <i>scere</i> , know.		cono <i>bbi</i> ,	<i>conosciuto</i> .¶
M <i>ettere</i> , put.		m <i>isi</i> ,	<i>messo</i> **
Scr <i>ivere</i> , write.		scr <i>issi</i> ,	<i>scritto</i> .††
Asso <i>luere</i> , absolve.		asso <i>lsi</i> ,	{ <i>assolto</i> , or <i>assolto</i> .‡‡
• Cuocere, to boil.		coxi,	<i>cotta</i> .
† Fondere, melt.		fusi,	<i>fuso</i> .
‡ Nascondere, hide.		nascosi,	<i>nascoso</i> , or <i>nascosto</i> .
‡ Cedere, give up.		cessi,	<i>ceduto</i> .
§ Stringere, close.		strinsi,	<i>stretto</i> .
Dirigere, direct.		diressi,	<i>diretto</i> .
¶ Esigere, require.		esigeti,	<i>esatto</i> .
¶ Negligere, neglect.		neglessi,	<i>negletto</i> .
¶ Nascere, be born.		nacqui,	<i>nato</i> .
** Flattere, bend.		flessi,	<i>flesso</i> .
†† Vivere, live.		vissi,	<i>vivuto</i> , or <i>vissuto</i> .
‡‡ Solvere, untie.		solvi,	<i>solto</i> .

Cor <i>rare</i> ,	<i>run.</i>	cor <i>ei</i> ,	<i>corae.</i>
Discu <i>tere</i> ,	<i>discuss.</i>	diacu <i>ssi</i> ,	<i>discusso.</i>
Perc <i>uotere</i> ,	<i>strike.</i>	perc <i>ossi</i> ,	<i>percosso.</i>
Comm <i>uovere</i> ,	<i>*move.</i>	comm <i>ossi</i> ,	<i>commosso.</i>

Thus, when a verb, ending in *ere*, is not to be found amongst the few regular, given in the first table, nor in the following, of those which have several irregularities, it may be inferred, that it is one of the verbs which are irregular only in the two above-mentioned tenses; and from its termination, we may form the perfect and the participle, by the above table.

When we have found the first person of the perfect, we form the third of the singular, by changing the final *i* into *e*, and the third of the plural, by adding *ro* to the third of the singular. The second person of the singular, the first and second of the plural, are always regular, and therefore must be taken from the infinitive, by changing the last syllable *re*, into *sti*, *mmo*, *ste*; thus:

	Coglie <i>re</i> .		
Irregular.	Cols <i>i</i> .	Regular.	Coglie <i>mmo</i> .
Regular.	Coglie <i>sti</i> .	Regular.	Coglie <i>ste</i> .
Irregular.	Cols <i>e</i> .	Irregular.	Colse <i>ro</i> .

When a verb is contracted, as *conducere*, into *condurre*, we employ the former to construct the three regular persons. Such are *porre*, to put; *bere*, to drink; *dire*, to say; *córrre*, to pluck; *sciorre*, to untie; *trarre*, to draw; syncope of *ponere*, *bevere*, *dicere*, *cogliere*, *sciogliere*, *trarre*.

VERBS HAVING SEVERAL IRREGULARITIES.†

Condurre, syncope of *Conducere*, to Conduct.

Conducendo, conducting. *Condutto*, conducted. *Conduco*, I conduct. *Conduceva*, I conducted. *Condurreò*,

* As we have already said, when, in a verb which contains the syllable *uo*, the accent passes to a following vowel, the *u* must be taken off; thus—*muovere*, to move; *muovo*, I move; *muovi*, thou movest; *moviamo*, we move; *movete*, you move, &c. This rule is, however, much disregarded.

† If the perfect be irregular, the first person being given, the others may be formed in the manner already pointed out.

The first and second persons of the plural of the present indicative, imperative, and conjunctive, are always regular. These are the three moods the most subject to irregularities.

I will conduct. *Condurrei*, I would conduct. *Conduci*, conduct; *conduca*, let him conduct. *Che conducessi*, that I might conduct.

Bevere, or *Bere*, to Drink.

This verb is regular, but we may say, *bero*, or *beo*, *beveva*, or *beeva*; and likewise in the other tenses. The perfect has four forms: *berri*, *berei*, or *bevetti*, and *bebbi* (poetical), of which the former is the most used.

Cadere, to Fall.

Caddi, I fell. *Caderò*, or *cadrò*, I will fall. *Caderei*, or *cadrei*, I would fall.

Chiedere, to Ask.

Chiesto, asked. *Chiedo*, or *chiedgo*, or *chieggio*, I ask. *Chiesi*, I asked. *Chieda*, or *chiegga*, or *chieggia*, let him ask.

Dire, syncope of *Dicere*, to Say.

Dicendo, saying. *Detto*, said. *Dico*, I say; *dici*, or *di*, *dice*, *diciamo*, *dite*, *dicano*. *Dicera*, I said. *Dissi*, I said. *Dirò*, I will say. *Direi*, I would say. *Di*, say; *dica*, &c. *Che dicessi*, that I should say.

Dolere (*si*), to Complain.

Mi dolgo, or *doglio*, I complain; *ti duoli*, *si duole*, *ci dogliamo*, *vi dolete*, *si dolgono*. *Mi dolsi*, I complained. *Mi dorro*, I will complain; *Mi dorrei*, I would complain. *Duoliti*, or *duolti*, complain; *dolgasi*, or *dogliasi*, &c.

Dovere, to Owe.

Devo, or *debbo*, or *deggio*, I owe; *dei*, or *debbi*, or *devi*, *dee*, or *debbe*, or *deve*, *dobbiamo*, *doвете*, &c. *Dovrò*, I will owe. *Dotrei*, I would owe. *Che debba*, that I owe, &c.; *dobbiamo*, *dobbiate*, &c.

Nuocere, to Injure.

Nociuto, injured. *Nuoco*, or *noccio*, I injure; *nuoci*, *nuoce*, *nocciamo*, *nocete*, &c. *Nocqui*, I injured. *Nuoci*, injure; *nuoccia*, or *noccia*, &c.

The third person of the plural of the present indicative, is formed by adding the syllable *no* to the first of the singular. The third of the plural of the imperative and present conjunctive is obtained by adding the syllable *no* to the third of the singular.

The three singular persons of the present conjunctive, are always like the third of the imperative. The second has two forms: *che rida*, or *ridi*, that thou mayest laugh.

I give only the irregular tenses, and of them I omit the persons, which may be formed from the above explanation.

Parere, to Appear.

Paruto, or *parso*, appeared. *Paio*, I appeared. *Parrò*, I will appear. *Parrei*, I would appear. *Pari*, appear; *paia*, *palamo*, *parete*, *paiano*.

Piacere, to Please.

Piaciuto, pleased. *Piaccio*, *piaci*, &c.; *piacciamo*, &c. *Piacqui*, I pleased. *Piaci*, please; *piaccia*, &c. The verbs *giacere*, to lie, and *tacere*, to be silent, are conjugated in the same manner.

Porre, syncope, of *Ponere*, to Put.

Ponendo, putting. *Posto*, put. *Pongo*, I put; *poni*, *pone*, *poniamo*, &c. *Poneva*, I put. *Posi*, I put. *Porrò*, I will put. *Porrei*, I would put. *Poni*, put; *ponga*, &c. *Ponessi*, I might put.

Potere, to be Able.

Posso, I can; *puoi*, *puote*, or *può*, *possiamo*, *potete*, &c. *Potrò*, I will be able. *Potrei*, I would be able. *Che possa*, that I may, &c.

Rimanere, to Remain.

Rimaso, or *rimasto*, remained. *Rimango*, I remain; *rimani*, &c. *Rimasi*, I remained. *Rimarro*, I will remain. *Rimarrei*, I would remain. *Rimani*, remain; *rimanga*, &c.

Sapere, to Know.

So, I know; *sai*, *sa*, *sappiamo*, *sapete*, *sanno*. *Seppi*, I knew. *Saprò*, I will know. *Saprei*, I would know. *Sappi*, know; *sappia*, &c.

Scegliere, to Choose.

Scelto, chosen. *Scelgo*, or *sceglia*, I choose; *scegli*, &c. *Scelsi*, I chose. *Scegli*, choose; *scelga*, or *sceglia*, &c.

Sedere, to Sit.

Siedo, or *seggo*, I sit; *siedi*, *siede*, *sediamo*, or *seggiamo*, *sedete*, &c. *Siedi*, sit; *sieda*, or *segga*, &c.

Svellere, to Pluck Out.

Svolto, plucked. *Svolgo*, or *svello*, I pluck; *svelli*, &c. *Svolsi*, I plucked. *Svolli*, pluck; *svella*, or *svelga*, &c.

Tenere, to Hold.

Tengo, I hold; *tieni*, *tiene*, *teniamo*, *tenete*, &c. *Tenni*, I held. *Terrò*, I will hold. *Terrei*, I would hold. *Tieni*, hold; *tenga*, &c.

Togliere, or *Torre*, to Take.

Tolte, taken. *Toglio*, or *tolgo*, I take; *togli*, *toglie*, &c. *Tolsi*, I took. *Toglierò*, or *torrò*, I will take. *Toglierei*, or *torrei*, I would take. *Togli*, take; *tolga*, or *toglie*, &c.

Trarre, or *Traere*, to Draw.

Traendo, drawing. *Tratto*, drawn. *Traggo*, I draw; *trai*, *trae*, *traiamo*, or *traggiamo*, *tracte*, *traggono*. *Tracua*, I drew. *Trassi*, I drew. *Trai*, draw; *tragga*, &c. *Traessi*, that I might draw.

Valere, to be Worth.

Valgo, or *vaglio*, I am worth; *vali*, *vale*, *vagliamo*, &c. *Valeva*, I was worth. *Varrò*, I will be worth. *Varrei*, I would be worth. *Vuli*, be worth; *valga*, or *vaglia*, &c.

Vedere, to See.

Vedo, *veggo*, or *veggio*, I see, &c.; *vedi*, *vede*, *vediamo*, or *veggiamo*, *vedete*, &c. *Vidi*, or *viddi*, I saw. *Vedrò*, I will see. *Vedrei*, I would see. *Vedi*, see; *veda*, *vegga*, or *veggia*, &c.

Valere, to Wish.

Voglio, or *vo'*, I wish; *vuoi*, *vuole*, or *vuo'*, *vogliamo*, *volete*, *vogliamo*. *Volli*, I wished. *Vorrò*, &c. *Vorrei*, I would. *Che voglia*, that I will, &c.

IRREGULAR VERBS OF THE THIRD CONJUGATION.*

All these verbs are conjugated by the verb *unire*, which is irregular only in the present tenses, the first and second plural persons of which are regular.

Unire, to Unite.

Present.
Indicative. *Unisco*, I unite; *unisci*, *unisce*, — — *uniscono*.

Imperative. *Unisci*, unite; *unisca*, — — *uniscano*.

Subjunctive. *Che unisca*, that I unite; *che unisca*, *che unisca*, — — *che uniscano*.

The verb, *apparire*, to appear, has the double forms,

* In this conjugation there are only the following regular verbs.

<i>Aprire</i> , .. to open.	<i>Partire</i> , .. to depart.
<i>Avvertire</i> , .. warn.	<i>Pentire</i> , .. repent.
<i>Compire</i> , .. accomplish.	<i>Servire</i> , .. serve.
<i>Convertire</i> , .. convert.	<i>Sentire</i> , .. feel.
<i>Dormire</i> , .. sleep.	<i>Vestire</i> , .. vest.

and so have *languire*, *abborrire*, *ferire*, *assalire*, (which makes *assalgo*) *inghiottire*, *mentire*, (better *mento* than *mentisco*) *nutrire*, *offerire* or *offrire*, *muggire* and *ruggire*, (in the third person *mugge* and *rugge*) and perhaps others. *Seppellire* has an irregular participle, *sepolto*.

The verbs, *aprire*, to open; *coprire*, to cover; *sco-
prire*, to discover; *offrire*, to offer; *soffrire*, to suffer,
have, in the perfect, two forms, *aprii* and *apersi*, I
opened, &c. Their participles are *aperto*, *coperto*, &c.
and not *aprito*, &c.

VERBS OF THE THIRD CONJUGATION,

WHICH HAVE PECULIAR IRREGULARITIES.

Morire, to Die.

Morto, dead. *Muoio*, I die; *muori*, *muore*, *moiamo*,
morite, &c. *Morrò*, I will die. *Morrei*, I would die.
Muori, die; *muoia*, &c.*

Salire, to Mount.

Salgo, I mount, &c.; *sugliamo*, &c. *Sali*, mount;
salga, *salti* and *salsi*, I mounted, &c.

Seguire, to Follow.

Seguo or *siegua*, I follow; *segui* or *siegui*, *segue* or
siegua, *seguiamo*, *seguite*, *seguono* or *sieguono*. - *Seguita*,
I followed. *Seguii*, I followed. *Segui*, or *siegui*, fol-
low; *segua*, or *siegua*, &c.

Odo, I hear; *odi*, *ode*, *udiamo*, *udite*, *odono*. *Udira*,
I heard; *udii*, I heard. *Udrò* or *Udirò*, I will hear.
Udrei or *Udirei*, I would hear. *Odi*, hear; *oda*,
udiamo, &c. *Udissi*, that I might hear.

Uscire, to go out.

Esco, I go out; *esci*, *esce*, *usciamo*, *uscite*, *escono*.
Usciva, I went out; *uscii*, *uscirò*, &c. *Esci*, go out;
esca, *usciamo*, &c.

Venire, to Come.

Vengo, I come; *vieni*, *viene*, &c. *Venni*, I came. *Verrò*,
I will come. *Verrai*, I would come. *Vieni*, come;
venga, &c. Sometimes in the compounds of *venire*, as
prevenire is to be found *prevenirò*, &c.

* The other persons are to be found by the method given
on the irregular verbs of the second conjugation.

DEFECTIVE VERBS.

Algere, to freeze. *Algo*, &c. *Algeva*, &c. *Alsi*, &c. *Algendo*.

Angere, to grieve, has but the third person singular of the present of the indicative, *ange*.

Arrogere, to add. *Arrogo*, and *Arrogeva*, &c. Participle *Arroto*.

Calere, to care. *Caluto*, cared. *Mi cale*, I care; *ti cale*, thou carest; *gli cale*, he cares; *vi cale*, you care. *Mi caleva*, I cared; *ti caleva*, *gli caleva*, &c. *Mi calse*, I cared; *ti calse*, *gli calse*, &c. *Non ti caglia*, *non ti caglia*, do not care.

Capere to be contained, has only *cape*, is contained; and even this perhaps is from *capire*.

Cherere or *chierere*, to wish, or to ask, has only *chero*, *chiero*, *chere*, or *chiere*.

Gire, to go. *Gito*, gone. *Gite*, you go. *Giva*, or *gia*, I went; *giri*, *gita*, or *gia*, *giramo*, *girate*, *givano*, or *giano*. *Gisti*, thou wentest; *gi*, or *giò*, he went; *gimmo*, we went; *giste*, you went; *girono*, they went. *Girò*, I will go; *girà*, he will go; *giremo*, *girete*, *giranno*. *Girei*, I would go, &c. *Gite*, go. *Che gissi*, that I might go, &c.

Ire, to go. *Ito*, gone. *Ite*, you go. *Iva*, he went, *ivano*, they went. *Irò*, &c. *Ite*, go. From this is formed *redire*, and is conjugated the same.

Lecere or *licere*, to be permitted. *Lece* or *lice*. *Liceva*. (3d. pers. sing.) *Licito*. It is a poetical verb and impersonal. *Lecito* is made use of even in prose.

Lucere, to shine. *Luco*, *Luci*, &c. *Luceva*, &c. No perfect nor participle. *Lucendo*.

Olire, to be perfumed. *Olira*, I was perfumed; *olivi*, *oliva*, *olivano*.

Relinquere, to relinquish, very seldom used. *Relinquo*, &c. *relinquiva*, &c.; and, perhaps the present of other moods. But it has, I think, neither future, nor perfect, nor participle. *Relinquendo*.

Riedere, to return, *riedo*, *riedi*, &c. *riedeva*, &c. *rieda*, &c. *riederò*, &c. *riedessi*, &c.

Rilucere, to shine, has no participle, and the perfect is irregular; *rilussi*, &c.

Scernere, to perceive, has no participle and is irregular, the perfect being *scersi*, &c.

Serpere, to creep, used perhaps only in the present in the indicative, *serpo*, *serpi*, &c. It certainly has neither perfect nor participle.

Solere, to be accustomed, has neither participle nor perfect, nor future, and so it is defective; but these tenses are supplied by the verb *to be*, (*essere*) and the participle *solito*. It is besides irregular. *Soglio*, *suoli*, *suole*; *sogliamo*, *solete*, *sogliono*. *Soleva*, &c. It has no imperative. *Soglia*, &c. Some scruple to say *solessi*, &c. I would not. *Solendo*.

Suggere, to suck. *Suggo* and *suggera*, &c. No perfect nor participle.

OBSERVATIONS

ON SOME MORE IRREGULARITIES AND INFLEXIONS.

The above given are the correct inflexions of most verbs, both regular and irregular. There are, however, some more to be noticed, and notwithstanding all that can be done, there will be some forgotten.

Compound verbs follow, generally, the simple from which they are derived. *Riandare* from *andare* when it means to go back, or to go over again the same road, is like *andare*; but when it means to revise, to go over again (an account, a proof-sheet, &c.) then it is regular. *Riando*; *riandi*, and so in all other tenses.

Apparire from *parere* * may also be in *isco*. *Apparisco* and *apparisca*; the future is *apparirò*, &c., and the conditional *apparirei*, &c. The participle *apparito* or *apparso*.

Assorbire is regular, but has a double participle. *Assorbito* and *assorto*. *Assorbere* is obsolete.

Rescindere, *discindere*, *prescindere* and the like have no regular participle, and even the irregular *resciso* could not, I think, be applied to the others saying *discisso*, *presciso*, &c.

Valere has a double participle, *valuto* and *valso*.

Spandere. The perfect *spasi*, and the participle *spaso*

* Here I observe that in the verb *parere* given above, p. 46, the perfect has been forgotten: it is *parvi*, *paresti*, &c. and sometimes in poetry, *parsi*, &c.

or *spanto* are not much used, and the verb may be considered defective.

Fendere is to be found irregular, *fessi*, &c., and the participle *fesso*.

The 1st person singular in *a* and the 3d person singular and plural of the imperfect of the indicative lose sometimes their *v* in verbs of the second and third conjugations. *Credeva* and *credevano* may be changed into *credea* and *credeano*; *sentiva* and *sentivano* into *sentia* and *sentiano*; but those of the third conjugation do not change so generally as those of the second.

Poets use very peculiar inflexions, as, for instance, *avria*, *sentiria*, *crederia*, instead of *avrei*, *sentirei*, *crederei*, or *avrebbe*, *sentirebbe*, *crederebbe*; and likewise *potria* and *poria* for *potrebbe*; *saria* and *fora* for *sarebbe*; *fia* and *fie* for *sarà*; *fiano* and *fieno* for *saranno*; *avriano*, *sentiriano*, &c. for *avrebbero*, *sentirebbero*, &c. *ponno* for *possono*; *furo*, *fur*, and *foro*, for *furono*; *aggio*, *have*, *avia*, *avieno*, *aggia*, *aggi*, *aggiate*, for *ho*, *ha*, *aveva*, *avevano*, *abbia*, *abbi*, *abbiate*. Instead of *parlarono*, *credarono*, and *sentirono*, they sometimes may use *parlato* or *parlar*, *credato* or *credere*, *sentito* or *sentir*; and sometimes *parlarono*, *crederno*, *sentirno*: but these are obsolete. They can also change the final *i* into *e*, and say *parle* instead of *parli*, &c.

Old writers have been guilty of many barbarisms which must be avoided, though it is necessary to know them to understand the Italian classics. Such are *siei*, *semo*, *avemo*, *credemo*, *parlono*, *credano*, *sentano*, &c. instead of *sei*, *siamo*, *abbiamo*, *crediamo*, *parlano*, *credono*, *sentono*, &c.; *savamo* or *eramo*, *erono*, *avavamo*, *credavamo*, &c. instead of *eratamo*, *erano*, *avevamo*, *credevamo*, &c.; *serò*, *averò*, or *arò*, *parlarò*, &c. for *sarò*, *avrò*, *parlerò*, &c. *Fossino*, or *fosseno*, *avessino*, or *avessono*, *parlassino*, or *parlassono*, &c., instead of *fossero*, *avessero*, *parlassero*, &c.; *avrebbero*, *sarebbono*, *parlarebbono*, *parlarvi*, &c. for *avrebbero*, *sarebbero*, *parlerebbero*, *parlerei*, &c. *Devrei*, *devremo*, &c. instead of *dovrei*, *dovremo*, &c. Also *fostrù*, *avestrù*, *parlastù*, instead of *fosti tu*, *avesti tu*, *parlasti tu*; *io sarebbi*, *io avrebbi*, *voi avessi*, *voi parleresti*, or *parleressi*, *voi sentiresti*, or *sentiressi*, instead of *io sarei*, *io avrei*, *voi avreste*, *voi parlereste*, *voi sentireste*; *puoli* and *puole*, for *puoi* and *può* or *puote*; *sappo*

and *saccio* for *so*; *tacetti*, *tacette*, *tacettono*, for *tacui*, *tacque*, *tacquero*; *morsi*, *morse*, *morsero*, for *morii*, *mori*, *morirono*; *salisco*, *salisci*, &c. for *saglio* and *sali*. *Volsi*, *volse*, *volsero*, instead of *vollì*, *volle*, *vollero* is not correct, however it may have been used even by eminent poets, to whom it can be pardoned only when, in a long work, the rhyme compels them to make use of such inflexions, though they belong more properly to *volgere*.

CHAP. XIII.

OBSERVATIONS

ON THE SUBJUNCTIVE AND INFINITIVE MOODS, AND PAST PARTICIPLE.

The subjunctive mood is made use of in Italian when the verb is preceded by another, either expressed or understood, implying desire, wish, fear or doubt. When implying fear, the conjunction *che*, (that) may be elegantly omitted; and whether omitted or not, the negative *non* is better used, as in Latin *timeo ne*. If the verb expressing fear, or desire, be in the conditional mood, then the verb depending upon it is used in the imperfect of the subjunctive. *Vuole che lo chiami*; *vorrebbe che lo chiamassi*; *temo non perda il tempo intanto*; *temerei non perdesse il tempo invano*.

The infinitive is sometimes used as a noun; as *l'andare*, *il vedere*, and is declined like a noun, and forms its plural (though now seldom used) by changing the *e* into *i*; in most cases; whilst in some infinitives, like *vedere*, no plural may be formed, as an Italian feels. These nouns appear to express the action more fully, and as if it were actually taking place, though I know not how it is possible to make them well understood by rules. Virgil said, *Pulcrum mori succurrit in armis*. So in English, walking is healthy, or to walk is healthy.

Active verbs have their participle accompanied by the verb *avere*; *ho amato*, *ho veduto*, &c. Verbs either reflective or passive, or reciprocal, require the verb *essere*: *mi sono accorto*; *sono amato*; *si erano parlati l'un l'altro*. Some of the neuter verbs take *avere*;

like *mangiare, dormire, ridere, giuocare, gridare, &c.* Some others *essere*, as *entrare, partire, infermare, guarire, cadere, andare, &c.*; and some both *avere* and *essere*; such as *rimanere, dimorare, fuggire, &c.* The verbs *avere* and *essere* joined to the participle *morto* mean *to kill* and *to be killed*. *Gli diè tal colpo che l'ebbe quasi morto*; he gave him such a blow as nearly killed him. *Fu morto da una palla da cannone*; he was killed by a cannon ball.

The participle when accompanied by the verb *essere* is considered simply as an adjective, and agrees with its substantive. *Pietro è amato, Maria è amata, &c.* When accompanied by the verb *avere*, it may or may not agree according to the writer's intention of considering it as an adjective, or as a participle. In the former case it agrees, in the latter it does not. *Ho veduto, or vedute molte città d' Inghilterra*. But if the participle be preceded by the pronouns *lo, la, gli, le*, then it must agree with the substantive. *Gli ho veduti a spasso*, I have seen them walking. When the verb accompanied by *avere* is neuter, the participle is indeclinable. *Ho viaggiato a piedi tre giorni*; I have travelled on foot three days.

The gerunds *essendo* and *avendo* are elegantly omitted before a participle. *Preso la città, for avendo presa*, having taken the city; *udito dal padre, for essendo udito*; being heard by his father.

The participles are one of the most difficult parts of the Italian language; these few observations are sufficient for Foreigners who do not wish to become Italian authors.

CHAP. XIV.

PREPOSITIONS.

A or AD. As a preposition it has different significations, according to words it is joined to. The following are the principal ones. *A modo, A guisa* (like); as, *Cotesti tuoi denti fatti a bischeri*, that is, *a guisa di bischeri*. *Con*, (with); *A capo chino*, instead of *con capo chino*. *Contra, or Verso*, (against, towards): *A tramontana*

rivolto, viz. verso tramontana. *Dopo*, (after;) *A questa breve noja seguita prestamente il piacere*, viz. dopo questa noja. *Di*, (with); *Ben fornito a danari*, viz. di danari. *Per*, (for); *A difesa di sè*, instead of *per difesa*; *Aver a male*; *A mia cagione*, instead of *per male*, *per mia cagione*. *Da* (by); *Udendo a molti commendarla*, viz. da molti. *Sopra*, (on): *Montare a cavallo*, viz. sul cavallo. *In* (in): *Quando io era a Londra*, viz. in Londra. *All' ora*, or *al tempo di*, (at): *Verrò a mezzodì*, viz. all' ora, or *al tempo di mezzodì*. *Dietro*, in seguito, (upon, at): *Lo fece a mia richiesta*, viz. dietro mia, or in seguito della mia richiesta. *A*, when joined to a substantive immediately after a verb implying action, has an adverbial sense; as, *Quell' abito è fatto a pennello*; that coat is made very well. *Quella tavola è lavorata a perfezione*; that table is perfectly worked. *Ella riuscì a meraviglia bene*, she succeeded wonderfully well.

DA is commonly the mark of the ablative, and implies action, separation, departure, or difference; as, *Questo palazzo fu fabbricato da (by) mio padre*. *Son separata dalla (from) famiglia*. *E partito da (from) Londra*. *Il tuo parere discorda dal (from) mio*. As a preposition it implies: 1st. Origin: *Questa giovane è da Cremona*, viz. nativa di Cremona. 2d. Acting by one's self alone, when joined to the pronouns *me*, *te*, *se*, *noi*, *voi*, *loro*; as, *Lo farò da me*, viz. Solo: *Senz' ajuto d' altri*. 3d. Sometimes, when joined to the pronouns, *me*, *te*, *noi*, *voi*, *loro*, it signifies a casa, (to, or, at the house); as, *È venuto da me*, viz. a casa mia. 4th. Fitness, convenience, quality; as, *È un cavallo da re*, viz. proprio per un re; *quella giovane è da marito*, viz. in età da essere maritata; *questo non è da voi*, viz. degno di, or, convenevole a voi; *vi parlo da amico*, vestito da contadino, viz. in qualità d' amico, come un contadino. 5th. Numerical approximation; as, *Erano da venti*, viz. in circa venti. *Visse da cent' anni*, viz. intorno a cent' anni. 6th. It signifies sometimes *di che*, *con che*, (with which); as, *Non ho da servirvi*; that is, *con che*, or *di che servirvi*. *Non ci è niente da cena*, viz. di che cenare. 7th. It implies sometimes capacity, aptitude; as, *Egli non è da tanto*, viz. non ha il poter di far tanto; *non è uom da temere*, viz. atto a temere. 8th. Sometimes it means vicino, avanti (before, close by); as, *Egli*.

passava spesso da casa sua, viz. avanti or presso casa sua.
 9th. It is, lastly, used before infinitives instead of a (to); as, *Non c'è molto da vedere, viz. a vedere* (to be seen).

DI is the mark of the genitive. As a preposition it is employed before infinitives, and then answers to the English (to); as *Godo di vedervi*. It is likewise employed before some prepositions; as, *dico di sì*, I say yes. Sometimes joined to both substantives and adjectives it composes adverbs; as, *di necessità, di certo, viz. necessariamente, certamente*. It is also used instead of *con*, (with); as, *fu ferito di spada, viz. con spada; ben provveduto di danari, viz. con danari*. Instead of *per* (for) as: *di sicuro, viz. per cosa sicura*. Instead of *che* (than), in comparatives, and before substantives, as: *più bella di lei*, that is *che lei*, (than she is). Instead of *da* (from) as: *di giorno in giorno, viz. da giorno, &c., mi fu tolto il cappello di testa*, that is, *dalla testa*; and also with elegance when *da* means departure from a place, as *partii di Roma, viz. da Roma*.

IN. This preposition is often made use of by Italians,
 1st. Instead of *sopra*, (on, upon); as, *col cappello in testa, viz. sopra la testa*. 2d. Instead of *nello spazio, nel corso*, much the same as in English; as, *Vi giunse in un ora, in un' anno, viz. nello spazio di un' ora, &c.* 3d. To mark the place and the time; as, *Il Campidoglio è in Roma; Cesare fu ucciso in Marzo*.

CON is a conjunctive preposition, which sometimes points out the means, or cause of an event, or the manner by which we accomplish any thing; as, *con le sue minacce lo atterrì, viz. per mezzo delle sue, &c.* in English (by). *Colla sua condotta ottenne la stima universale, that is, in virtù della sua, &c. Sostenne le avversità con coraggio, that is, in modo coraggioso*.

PER. It is made use of with verbs expressing motion, as, *Passò per* (through) *Francia ed Italia*; and *per* (by) *acqua*. Sometimes it means *a favore di*, (in behalf of); as, *io farei tutto per lui*. It means also *invece* (instead); as, *scegliere uno per un altro*; also (in); as, *tagliar per pezzi, viz. in pezzi*; also *durante*, (during); as, *per due giorni mai non ristette di piangere, viz. durante due giorni, &c.*; *per tutto l'inverno gelò orribilmente*, that is, *durante tutto, &c.* Sometimes it is elegantly substituted

for the preposition *da* (by); as, *ciò che per lui si era fatto*, instead of *da lui*.

SENZA; this preposition marks a state of privation, absence, or inaction; as, *è un uomo senza criterio*; *viveva senza timore*; *soffrì tutto senza parlare*.

TRA, FRA, INFRA. These prepositions denote; 1st. the place; as, *fra due muri*, viz. *in mezzo* (between) *due muri*. 2d. The time, as, *fra tre giorni*, viz. *in tre giorni*. They are used instead of *nel numero di* (amongst); as, *avrai fra tanti amici alcun sostegno*, viz. *nel numero di tanti amici*. *Tra me, fra se*, &c. are expressions answering to *meo stesso, seco stesso*, &c., (to myself, to himself); as, *Egli diceva fra se*, viz. *seco stesso*. **TRA**, &c. are also made use of instead of *per* (on); as, *fra via*, that is, *per la via*.

SU, SOPRA. These prepositions imply elevation, superiority; as, *la sua capanna è posta sul* (on the) *monte*. *Egli era stimato sopra* (above) *tutti*. Sometimes *sopra* is used instead of *più di* (more than); as, *v'amo sopra la mia vita*, viz. *più della mia vita*; also instead of *al di là*, *oltre* (beyond); as, *La portò ben cento miglia sopra Tunisi*, that is, *al di là di Tunisi*; *gli diede cento scudi sopra le spese*, viz. *oltre le spese*; also instead of *contro* (against, upon); as, *andarono sopra i nemici*, viz. *contro i nemici* (upon the enemies); also instead of *presso, vicino*, (near, by); as, *Londra è posta sopra il*, or *sul Tamigi*, viz. *vicin al Tamigi*; also instead of *intorno*, (about); as, *parleremo domani sopra il*, or *sul vostro affare*, viz. *intorno al vostro affare*; also, *verso*, (toward); as, *sulla sera*, that is, *verso la sera*; *sul far del giorno*, viz. *verso il far del giorno*.

CHAP. XV. ORTHOGRAPHY.

OF ACCENT.

<i>Pietade</i> , or <i>Pietate</i> , . . .	<i>pietà</i> ,	pity.
<i>Gioventude</i> , or <i>Gioventute</i> , . . .	<i>gioventù</i> ,	youth.
<i>Piede</i> ,	<i>piè</i> ,	foot.
<i>Canto</i> ,	<i>cantò</i> ,	he sung.
<i>Perdeo</i> ,	<i>perdè</i> ,	he lost.
<i>Ferio</i> ,	<i>ferì</i> ,	he wounded.

The Italians have one accent (`), which they place upon the last vowel of the words from which one or more letters have been cut off, as appears from the above. *Pictude, pietate, gioventude, gioventute, cantoe, perdeo, ferio*, and the like are words scarcely to be used at all in prose, and Foreigners must not employ them, as it is very difficult to do it without affectation.

OF APOSTROPHE.

I.

<i>La anima,</i>	<i>l' anima,</i> . .	the soul.
<i>La eresia,</i>	<i>l' eresia,</i> . .	the heresy.
<i>La insegna,</i>	<i>{ l' insegna,</i>	the ensign.
	<i>{ la 'nsegna,</i>	
<i>Lo imperadore,</i> . .	<i>{ l' imperadore,</i>	the emperor.
	<i>{ lo 'imperadore,</i>	
<i>Che io,</i>	<i>ch' io,</i> . . .	that I.
<i>Ti invito,</i>	<i>t' invito,</i> . .	I invite thee.
<i>Quello onore,</i>	<i>quell' onore,</i>	that honour.
<i>Tru il pozzo e la ripa,</i>	<i>tra 'l pozzo &c.</i>	between the well and the shore.

The apostrophe supplies the place of the vowel cut off from a word followed by one which begins with a vowel.

The 3d and 4th examples are given to inform the student that, with regard to the words beginning with the syllables *in* or *im*, the ancients used sometimes to cut off the initial letter of the latter, instead of the last of the former. To do so now would be ridiculous.

The elision of the *i* from the word *il*, employed either as an article or as a pronoun, preceded by a word which ends in a vowel, is still used in poetry; in prose it would be affected, and Foreigners must avoid it.

II.

<i>Però io,</i>	therefore I.
<i>Savio amico,</i>	wise friend.
<i>Levò alto il piè,</i>	he lifted his foot.
<i>Perchè io,</i>	therefore I.
<i>La verità è,</i>	the truth is.
<i>Andò a corte,</i>	he went to the court.

<i>Il mio amore,</i>	my love.
<i>Miei amici,</i>	my friends.
<i>Gli onori,</i>	the honours.
<i>Gli anni,</i>	the years.
<i>GP infermi,</i>	the patients.

The above examples show, that a vowel accented does not admit of elision, except in the conjunctions to which the particle *che* is annexed; as *poichè, acciocchè, perchè*, &c. 2. That the words ending in two vowels likewise cannot be shortened; 3. That the *i* of the word *gli*, may be cut off only before a word beginning with *i*.

OF SYNCOPE.

I.

<i>Egli ha bene fatto,</i>	<i>egli ha ben fatto.</i>	He has done well.
<i>Vedi bello ciottolo,</i>	<i>vedi bel ciottolo.</i>	See the fine pebble.
<i>Mi sogliono fare</i>	<i>mi soglion far</i>	They usually speak
<i>motto,</i>	<i>motto.</i>	to me.
<i>Facevano vista di</i>	<i>facevan vista di</i>	They pretended to
<i>maravigliarsi,</i>	<i>maravigliarsi.</i>	be astonished.

We call *syncope* the suppression of one or more vowels or syllables in a word that is followed by another beginning with a consonant.

The vowels *e* and *o* admit of this when they are preceded by *l*, *n*, *r*, except in some words of two syllables, as *bile*, spleen; *chiaro*, white; *nero*, black; *toro*, bull; *coro*, chorus, &c., and in all feminine plurals ending in *e*, as *pene*, *severe*, *barbare*, *parabole*, *scuole*, &c. Generally speaking plurals do not admit of contractions, as for instance, *cavalier* instead of *cavalieri*, &c.

II.

<i>Fanciullo piccolino,</i>	<i>fanciul piccolino,</i>	little boy.
<i>Biondo capello,</i>	<i>biondo capel,</i>	fair hair.
<i>Capelli,</i>	<i>capei, or cape',</i>	hair.

From the words ending in *llo*, the last syllable, and in the plural, the *ll* may be cut off, or even the *lli*.

III.

<i>Buona compagnia,</i>	—	good company.
<i>Ora voglio,</i>	<i>or voglio,</i>	now I wish.
<i>Allora gridò,</i>	<i>allor gridò,</i>	then he screamed.

The words ending in *a*, except *ora*, when employed adverbially, and such as are compounded with it, as *allóra*, then; *ancova*, still, &c. do not admit of syncope.

<i>Uno anno,</i>	<i>un anno,</i>	a year.
<i>Uno santo,</i>	<i>un santo,</i>	a saint.
<i>Uno sciocco,</i>		a fool.
<i>Una donna,</i>		a woman.
<i>Una anima,</i>	<i>un' anima,</i>	a soul.
<i>Grande vaso,</i>	<i>gran vaso,</i>	large vessel.
<i>Grande onore,</i>	<i>grand' onore,</i>	great honour.
<i>Grande scoglio,</i>		large rock.
<i>Grande pietra,</i>	<i>gran pietra,</i>	large stone.
<i>Grandi pietre,</i>	<i>gran pietre,</i>	large stones.
<i>Santo Paolo,</i>	<i>San Paolo,</i>	Saint Paul.
<i>Santo Antonio,</i>	<i>Sant' Antonio,</i>	Saint Anthony.
<i>Santo Stefano,</i>		Saint Stephen.
<i>Santa Anna,</i>	<i>Sant' Anna,</i>	Saint Ann.
<i>Santa Maria,</i>		Saint Mary.
<i>Quello specchio,</i>	that glass.	<i>Quegli specchi,</i> } those glasses. ¹
<i>Quell' uomo,</i>	that man.	<i>Quegli uomini,</i> } those men.
<i>Quell' ingrato,</i>	that ingrate.	<i>Quegli, or quegli' ingrati,</i> } those ingrates.
<i>Quel corpo,</i>	that body.	<i>Quei, or que' corpi,</i> } those bodies.
<i>Quell' arme,</i>	that weapon.	<i>Quelle, or quell' armi,</i> } those weapons.

Such are the elisions and syncope to which these adjectives are subject. The words *alcuno*, *niuno*, *nessuno*, *veruno*, &c. are subject to the same variations as the word *uno*.

1.

<i>Mali,</i>	.	.	<i>ma'</i>	.	.	evils.
<i>Togli,</i>	.	.	<i>to'</i>	.	.	take.
<i>Meglio,</i>	}	.	<i>me'</i>	.	.	better.
<i>Mezzo,</i>	}	.		.	.	middle.
<i>Vedi,</i>	.	.	<i>ve'</i>	.	.	see.
<i>Sei,</i>	.	.	<i>se'</i>	.	.	thou art.
<i>Egli,</i>	}	.	<i>e', ei</i>	.	.	he.
<i>Eglino,</i>	}	.		.	.	they.
<i>Poco,</i>	.	.	<i>po'</i>	.	.	little.

These, and several others, are the words which have been altered most.

2.

Io ho avuto il maggior diletto I had the greatest pleasure
che mai uomo avesse. that man ever had.
Chi mal ti vuol mal ti sogna. He that means a person ill,
dreams the same.
Non so perchè tu mi abbi a I do not know why you use
far questo. me in such a manner.
Ben ti dico. I assure you.
Io sapeva bene che tu dovevi I really thought what you
dir così. would say.
L'amor mio. }
Il mio amore. } My love.

There are no positive rules to learn in what instance syncope is necessary or proper to render a sentence harmonious. Good taste alone, acquired by the perusal of good authors, will enable the student to make a right use of these elisions. As appears from the last example, words are usually written entire at the end of a sentence; hence, though we say *il Signor Pietro*, it is an error to say *ho veduto partir il Signor*, instead of *Signore*. Poets have peculiar privileges, but they form no authority for prose writings or conversation. A vowel preceded by *n* cannot be cut off in nouns, except in *uomo*. The *o* of the first person singular in the indicative cannot be retrenched except in *sono*. A word cannot have the last vowel only retrenched if it should end with two consonants; as *anno, merlo, carne, libro*. The persons of verbs ending in *no* sometimes lose the *o* and end in *m*, *sentiam, parlavam* for *sentiamo, parlatamo*. The same may be said of those ending in *no*, being the third persons of the plural. But persons which end in *mmo* cannot be retrenched, whereas those ending in *nno* can; as, *dan, saran, parleran* for *danno, saranno, parlerunno*, which lose the syllable *no*.

IV.

OF INCREASE OF WORDS.

2.

<i>Con stampa,</i>	<i>con istampa,</i>	with a stamp.
<i>In Spagna,</i>	<i>in Ispagna,</i>	into Spain.
<i>Per sdegno,</i>	<i>per isdegno,</i>	for disdain.

Our pronunciation, usually, does not suffer the meeting of a word ending in a consonant, with another beginning with *s*, followed by another consonant. In such a case we add an *i* to the second word, and say, *con istampa*, in *Ispagna*, &c. instead of *con stampa*, in *Spagna*.

2.

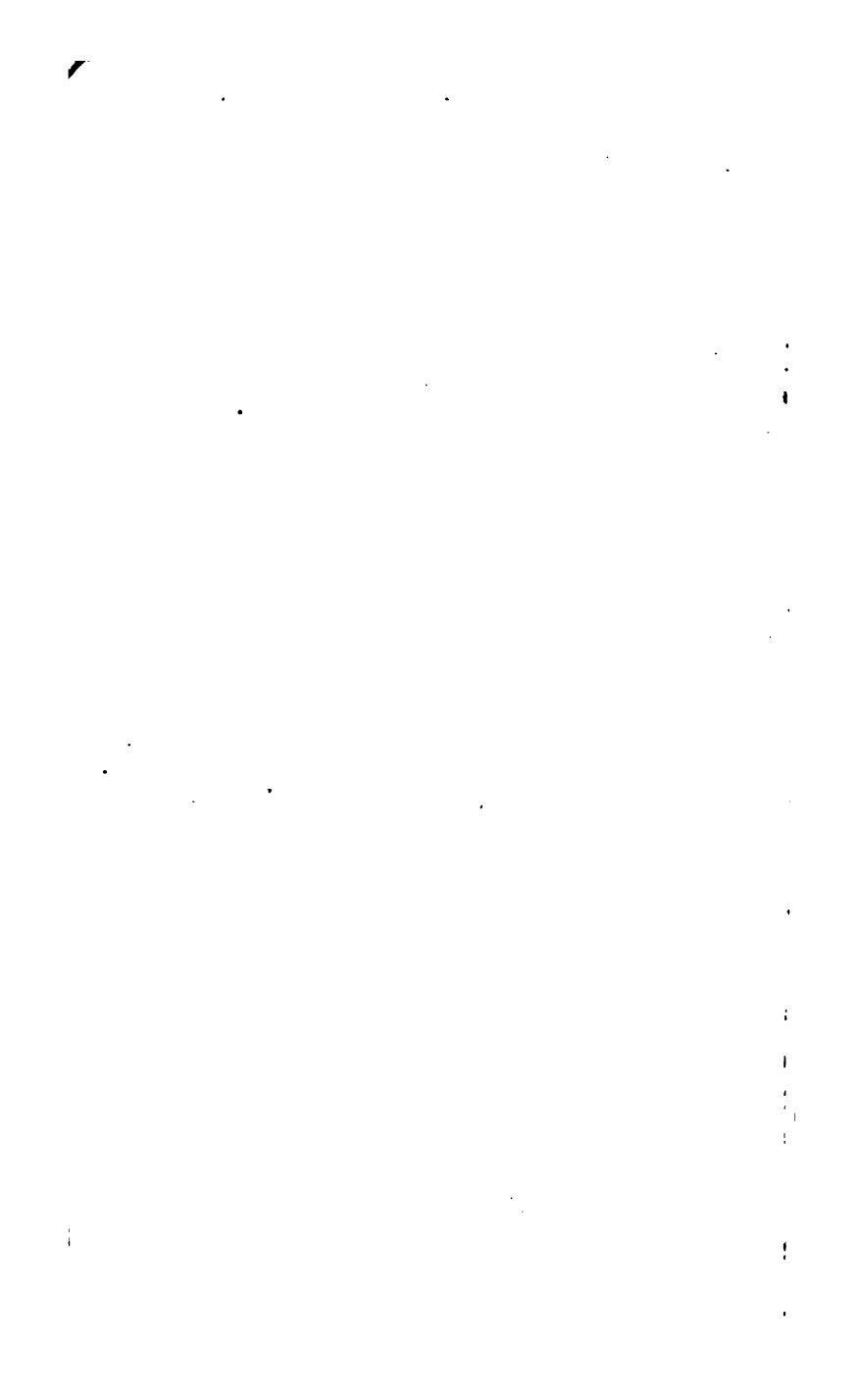
<i>A Andreuccio,</i>	<i>ad Andreuccio,</i>	to Andrew.
<i>E egli,</i>	<i>ed egli,</i>	and he.

The letter *d* is sometimes added to the preposition *a*, and the conjunction *e*, when it is favourable to harmony. It is added less frequently to the disjunctive *o*, and never now to *ne*, as by the ancients, to form *od*, *ned*, &c.

THE END.



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1. The first part of the document is a list of names and addresses of the members of the committee.

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